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Arnold's School Classics.

SOPHOCLES,

EXPLAINED BY F. W. SCHNEIDEWIN.

PART III.

THE

ŒDIPUS TYRANNUS,

WITH ENGLISH NOTES,

TRANSLATED FROM THE GERMAN

BY THE

REV. HENRY BROWNE, M.A.

PREBENDARY OF CHICHESTER,

AND CHAPLAIN TO THE LORD BISHOP OF CHICHESTER.

LONDON:

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P R E F A C E.

THE *Œdipus Tyrannus* is the third play of the edition of Sophocles by Professor Schneidewin, of which the *Ajax* and *Philoctetes* have been already published in my series of School Classics. The *Œdipus Coloneus* is in the press. My former coadjutor, Mr. Paul, having sailed for his new home in the Canterbury Colony, the notes to this play have been translated by the Rev. H. Browne, of Chichester, author of the *Ordo Sæclorum*, and well known as a translator from various volumes of the "Library of the Fathers." This play has been also edited by Mr. Browne. I may add that the edition has been very favourably received by the critical reviews of Germany.

T. K. ARNOLD.

LYNDON,
Nov. 20, 1851.

I will here reprint, with an addition, some *errata* that I have discovered in the notes to the second play of the series, the *Philoctetes* :

ERRATA (in the *Philoctetes*.)

- Page 59, line 512, for "to my advantage," read "to the advantage of this man," and dele the reference to the Grammars.
- — — 526, for "he" [the ship personified], read "she."
- 60, — 552, for "Ph. promises," read "Neopt. promises."
- 61, — 617, for *ἐλαττώσι* read *ἐλαττώσαι*. (A misprint in Schneidewin.)
- — — — for *πελᾶτης* read *πελᾶτης*. (A misprint in Ellendt's valuable *Lexicon Sophocleum*.)
- 76, — 1092, for *ἔλουσι* read *ἔλοῦσι*.
- 80, — 1251, for "with good reason," read "with right (on my side)."

T. K. A.

INTRODUCTION.

LAIUS, son of Labdacus, king of Thebes, had been warned by an oracle of Apollo that he was destined to die by the hand of a son whom he should beget of his wife Jocasta, daughter of Menœceus. By what offence he had incurred this doom, Sophocles leaves untold ; not so the (pretended) oracle : —

Λαίε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.
δώσω τοι φίλον υἱόν· ἀτὰρ πιπρωμένον ἐστίν
σοῦ παιδὸς χεῖρεσσι λιπεῖν φάος· ὧς γὰρ ἔνευσεν
Ζεὺς Κρονίδης Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὐ φίλον ἤρπασας υἱόν· ὁ δ' ἠὔξατό σοι τάδε πάντα.

Accordingly, a son being born to him, Laius bound his ankles tight together, and in this condition gave him into the hands of a slave, with orders to expose him upon the mountain. So Jocasta herself tells the story, 711 ff. (cf. Œd. C. 969 f.), with suppression of some of the particulars, one of which the old slave himself supplies, by relating that he received the child, with command to make away with it, from the mother's own hands, 1173, its feet bound (as the messenger describes, 1034) by a thong through holes cruelly bored in its ankles, which treatment was intended, without killing it outright, to ensure its perishing, and to prevent its being received by others. Jocasta also keeps back the fact that it was on the subject of posterity that Laius consulted Apollo, who warned him against begetting a son, cf. 1184. The slave, however, took compassion on the babe, and gave it, on Mount Cithæron, to a herdsman from Corinth, 1143 : but he, instead of rearing it for himself, gave it to his childless master, King Polybus, and his wife Merope. (Pherecydes in the Schol. on 775, calls the queen Medusa, daughter of Orsilochus, son of the Alpheus ; others Antiochis, daughter of Chalcon ; others *Περίβοια*, a name matching that of the wealthy Πόλυβος, who, according to the popular tradition, was son of Hermes and *Χθονοφύλη*, Paus. 2, 6, 3.) With kindly affection the pair bring up the foundling, which, from its swelled feet, they name *Οἰδίπους*, 1036 f. He was generally accounted the first of the citizens of Corinth, until an insignificant occurrence disturbed him in his youthful felicity.

At a banquet—as he himself, 775 ff., tells the story—one of his companions, in his intoxication, twitted him with being only the pretended son of Polybus. Stung by the taunt, he with difficulty restrained himself that day: on the morrow he presents himself before father and mother, tells them what has happened, and wishes to learn the truth. These are incensed at the author of the taunt, but fail to satisfy Œdipus's doubts. The reproach still rankles in his thoughts, and will not let him rest: at length, without the knowledge of his parents, he sets off for Delphi, to obtain satisfaction from Apollo: but the god, instead of answering his question, announces to him as his destiny, that he shall wed his own mother, and beget a race hideous to mankind, and be the slayer of his own father, comp. 994 ff. Having received this oracle, he resolves, hard as it may be to him, never again to see his parents (999), but to turn his back for ever upon his Corinthian home, so to escape from the doom predicted by Apollo; for that he is truly the son of the affectionate fosterers of his infancy, he thinks he can no longer doubt. Alone he wanders, unknowing whither, through Phocis. At this same time (114 ff.) it chanced that Laïus was on his way from Thebes to Apollo's oracle at Delphi, we know not upon what errand. At the point where the high road from Delphi and from Daulia (733 f.) meet in a narrow gorge (*σχιστή ὁδός*), the wanderer is met by an old man riding in a chariot, with a herald as driver. Both with violence attempt to force him out of the way. Incensed at this outrage, he aims a blow at the driver, and would then quietly pursue his way. The old man, however, watches his opportunity, and at the moment when Œdipus is in the act of passing the chariot, with his double goad deals him a blow right on the middle of his head. Upon this Œdipus, with his walking staff, so assaults him that he falls backward from the chariot and is killed. In the heat of his rage, Œdipus slays the other attendants also. (So at least he believes; but one of them escapes, and to save himself from the reproach of a cowardly flight, on his arrival in Thebes relates that a band of robbers had fallen upon the party, 122 f. This falsehood was equally indispensable for the poet, in order that Œdipus might not be allowed to come too soon upon the right track; so likewise was the representation that only one escaped, whose account of the matter could not be contradicted by other witnesses.)

Proceeding leisurely on his way, Œdipus arrives in the neighbourhood of Thebes a short time after the attendant has brought the intelligence of Laïus's violent death. Here, at that precise time, the Sphinx had her lair, a monster who seizing on every one who passed that way, propounded her enigma, and if they could not solve it, hurled them headlong from the rock, thereby decimating the city. (For what cause this chastisement was sent upon Thebes, Sophocles does not say: it is enough for the poet, that she has her place in the story: accordingly she forms without further motive a link in the chain of the hero's misfortunes.) Her enigma is couched by an unknown poet according to Asclepiades *ἐν τοῖς τραγωιδουμένοις*, Athen. X. 456 B, in the following verses:

Ἔστι δίπουν ἐπὶ γῆς καὶ τέτραπον, οὗ μία φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον ὅσσ' ἐπὶ γαῖαν
ἐρπετὰ κινεῖται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὁπόταν πλείστοισιν ἐρειδόμενον ποσὶ βαίῃη,
ἔνθα τάχος γυίοισιν ἀφανρότατον πέλει αὐτοῦ.

Œdipus also passes by the mountain of the Sphinx, a stranger, and not as yet apprised by the Thebans concerning her proceedings : yet he intrepidly tries his fortune, and solves the Enigma of Man. This λύσις also has been put in verse :

Κλυῖθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης·
ἄνθρωπον κατέλεξας, ὃς ἠνίκα γαῖαν ἐφέρει,
πρῶτον ἔφυ τετράπους νῆπιος ἐκ λαγόνων.
γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,
αὐχένα φορτίζων, γήραϊ καμπτόμενος.

As a free-will gift from the grateful city, which he has rescued from destruction, he receives, together with the throne left vacant by Laius's death, the widow of the king as his wife, and now as king in Thebes passes many years in undisturbed prosperity. Jocasta bears him four children ; the city, with one voice, honours him as the greatest and best of men ; as the man, who, not without the special favour of the gods, overcame the Sphinx, 33 ff. But suddenly, after long years (561), the happiness which the gods awarded him is disturbed by a blight upon the fruits of the earth, and a pestilence on man and beast,—the punishment sent by Apollo because of the yet unexpiated guilt of the old murder. In his vigilant care for the city, Œdipus has sent the man who stands next to himself and to the throne, his wife's brother Creon, with whom he has ever lived in unalloyed mutual friendship, 583 ff., to Delphi, for the purpose of invoking, in this trying emergency likewise, the aid of the Pythian god. At this point begins the action of the tragedy.

Prologue 1—150. The distress having risen to the highest point, the whole population, not as yet acquainted with the measures taken by the king, has formed suppliant processions to the sanctuaries of the gods. Those who are the most in need of help, grey-headed old priests, young children, and chosen youths, are seen at the opening of the play in solemn stillness grouped before the palace on the Cadmeia, depositing their boughs upon the altars of the gods. Then Œdipus, as a father, comes forth among his children, to inform himself of the purpose of this assembly, and to express his readiness to aid them to the utmost of his power. The priest of Zeus, whose age and dignity call him to be spokesman, depicts the general distress as the cause of their thus betaking themselves to him, the approved deliverer, who owes it to himself to be still the saviour of the state. Deeply moved, Œdipus replies to this confiding and honourable address, that without waiting for any exhortation from others, he has of his own accord taken thought for all that can be done for the deliverance of his people from a calamity, which indeed presses upon him above all others. Creon has been commissioned to Delphi,

and whatever the god may order for the deliverance of the city, he will do it willingly.

To the joy of all, Creon appears. Upon Œdipus's express wish, he announces, in the presence of the whole assembly, that Apollo peremptorily demands from the citizens that Laius's slayer, who is living in the land, be either banished or put to death, seeing this polluted person has brought upon Thebes the present calamity. Hereupon, while the points of moment for the connexion of the fable are brought out by a series of questions and answers, Œdipus learns that Laius upon a time having left Thebes upon a *θεωρία*,—with what object, and to what oracle, is not specified,—never returned: it was only known that he had been slain by a band of robbers. That no inquisition was made at the time for the doer of this deed,—an omission at which Œdipus expresses his surprise—was caused by the Sphinx, who obliged them to confine their regards to their own immediate concerns. Œdipus, all unsuspecting, is prompt with his zealous resolve to lose not a moment in giving effect to the divine injunction. Needs must he himself apprehend that so daring a murderer, who, he fancies, must have been set on by political opponents in Thebes, may lay hands on him likewise! He then orders the assembled suppliants to withdraw, and appoints one of his attendants to summon the principal citizens of Thebes, as he will leave nothing unattempted that may lead to the desired end.

Œdipus himself remains on the stage in quiet discourse with Creon, by whose advice he has twice sent messengers (288) to Tiresias. (As the age, sex, and position of the Chorentæ are for the most part chosen to match the protagonistes, so here the *χώρας ἀνακτες* form the Chorus, as in Œd. Col. old men, in the Electra maidens, in the Ajax comrades in war, in the Philoctetes mariners. The deficiency in mental acumen and insight into the bearings of the events which appears in our Chorentæ, was necessary for the poet in the management of the action: they must needs be men of limited minds and slow perception, that they may not, any more than their king, be able to see through the true connexion and dependence of the incidents, and may still enter into and echo their master's tone of feeling. At the same time, their quietude makes them well-adapted for thoughtful appreciation of the stormy passions which rave before them.) As they take their place on the orchestra around the Thymele, they strike up the Parodos. (151—215.) Aware of Creon's return, but as yet unacquainted with the purport of the oracle brought by him, with their expectation wound up to the highest pitch, they invoke, in solemn dactylic rhythm, the chiefest of Thebes's tutelary deities, and depict in vivid colours the tribulations of their city; and then once more supplicate the succour of the gods, severally invoked in long detail. (By thus separating the Chorus from the *ἰκέται*, Sophocles gets a natural occasion for letting Œdipus, by his announcement of the oracle, and of the measures which he has taken accordingly, exhibit himself in all his security and consciousness of innocence; while, at the same time, his address shews how heinous he considers the crime to be, and how earnestly he takes the injunction of the god.)

First Epeisodion, 216—462. Œdipus, who seems to have heeded only the close of the choral hymn, takes up the concluding thought, and bids the Chorus, instead of prayer, depend upon his active zeal, to which the command of the god has appointed its course of proceeding. But in his haste to obey the god, he neglects to acquaint the Chorus, in the first place, with that which they so ardently desired to know,—the purport of the oracle. This the Chorus learns only by way of corollary, 242, in quite general terms. For Œdipus, hurried on unawares by a supernatural excitement, begins with emphatically protesting his own utter ignorance, until now, of that which he is about to communicate, thereby excusing himself that he, hitherto the wise counsellor in time of need, is obliged, for this time, to have recourse to the help of the citizens. Upon these he solemnly enjoins it as a duty in every way to aid in the discovery of Laius's slayer, upon whom he imprecates the heaviest curse, should he remain secret, while he commends the innocent population to the abiding protection of the gods. (To the spectator, apprized from the outset of the real bearings of the events, the protestations which Œdipus makes of his innocence and ignorance, must have had a thrilling effect. His speech, now quiet and gentle, now vehement and impetuous, becomes most impassioned at the very point where all the evil which he imprecates upon the perpetrator and the abettor, meets upon his own head.)

The Chorus protests its innocence and ignorance, but counsels to send for Tiresias. For this Œdipus has already taken care: in his disquietude, he marvels that the seer, though two messengers have been sent, has not yet made his appearance. The Choragus then, in a tone of indifference, remarks that the story current in the mouths of the people leads to nothing. Œdipus not despising any, even the slightest trace, urges him to keep nothing back; but he learns nothing more than what Creon had already communicated as the report of the escaped attendant, that Laius was slain by robbers, or, as it is here said with a nearer approximation to the truth, by travellers.

Then comes the blind seer Tiresias, whose mental eye has long clearly seen through all, and from whom the Chorus, with assured confidence, hopes that he will bring the doer of the deed to light;—as in fact does come to pass, though in a manner wholly unexpected. (After the Chorus has professed its inability to counsel, Œdipus has dropt the measure he had without further deliberation resolved upon, namely, of summoning the Thebans collectively to assist in the detection of the offender. And in fact it is necessary only in a poetical point of view, as a token of the hero's misdirected zeal, and an occasion for the imprecation of the curses. As from the very first he betrays in all his doings a blinded mind, so now he reposes all his hope upon Tiresias, whom the more prudent Creon had counselled him to consult. Thus the same man on whom the entire population had built all its hope, looks for deliverance to the blind seer, who yet in the times of the Sphinx had held his peace !)

The king welcomes Tiresias with most honourable expressions of

his entire reliance, lays before him the purport of the oracle, and challenges him to put forth all the resources of his art for the deliverance of the city. Tiresias, embarrassed, and repenting of his coming, adjures him to desist: his knowledge profits him not! (Of forbearance to the well-deserving ruler he has so long shut up the secret in his own breast, and even now it is only upon provocation that he makes the disclosures which follow.) The king importunes, the seer persists in his refusal: let him be wroth if he will,—it will all come to light without a word from him! By degrees the already excited king is wrought up into a towering passion. Conscious of the loving devotion with which he is set upon doing everything to carry out the injunction of the god, it incenses him that Tiresias, having the power to help, refuses his aid. In bitter altercation he gives vent to the accusation that Tiresias himself was the instigator of the murder. Upon this, the seer, himself by this time angered, comes out more and more, and declares that Œdipus was the murderer. But the king, his suspicions once roused, listens no longer to the child of night. Tiresias adds yet further—and in this Œdipus, in a calmer state of mind, could not have failed to perceive an echo of his own old oracle,—that he is cohabiting with his nearest kindred in horrible intimacy. But no sooner has the seer appealed to Apollo, who will presently bring the matter to an issue, than a new suspicion adds to the infatuation which already possesses the blinded king. At the very hearing of Apollo, it flashes upon him that Creon—the bearer of the oracle from Delphi—is at the bottom of the matter, and that the seer, for love of base gain, has been acting upon his suggestions. This thought, rendered in some measure plausible by the fact that it was Creon who had advised the sending for the seer, in the impetuous Œdipus becomes at once a certainty; and the rather as, on the very first hearing of the matter, it had occurred to him that the murderer must have been set on by political motives; and, following it up, he indignantly accuses Creon (who after his colloquy with Œdipus had left the stage during the Parodos), as a conspirator with whom Tiresias is leagued to compass his overthrow. Now he scoffs at that which he had just before so highly extolled,—the prophetic skill of Tiresias,—a man who, for all his pretensions, had no power to help in the time of the Sphinx! His confidence shaken in all whom he had revered and loved, Œdipus, once so discreet, now sets up his γνώμη against the τέχνη of the professed seer, with all its vaunted infallibility, and menaces both the conspirators with the punishment they deserve.

Tiresias now, for the second time, reveals in connected detail (408—428), the calamities which await Œdipus, living as he is in most disastrous unconsciousness of the horrors by which he is surrounded. In a burst of wrath, he bids the seer begone. The latter, in replying to the taunt of dotage, with the expression, “Thy parents thought not so,” has launched at the king a new shaft, so that from this time the painful recollection of the old unexplained mystery of his extraction mixes itself up with his present solitudes. With his demand for enlightenment Tiresias declines to comply, but darkly hints that this day, ere it close, will explain all. Then,

before he withdraws, he for the third time expresses himself concerning the murderer in terms awfully enigmatical, but still clearly and pointedly calculated to remind Œdipus of the old oracle; not now, however, as before, addressing the king himself, and expressly mentioning him by name, but as if speaking concerning a third person. He concludes with the words, "If these sayings be not made good, then Œdipus shall have leave to say that Tiresias knows nothing of the art which he professes." The king, also, to whom each fancied access of insight does but deepen his blindness, retires into the palace. (The spectator has now before him, in all its completeness, the prodigious contrast between the outward semblance and the reality. The truth which Œdipus desires to have, he thrusts from him, and falls at variance, moreover, with the seer, until now his well-wisher, and with his most faithful friend.) It sets the irony in a sharper light that the honest old Chorus is involved in the same delusions with its lord. This short-sightedness of the Chorus appears in the

First Stasimon, 463—512, comp. the Annotat. on 463. Then Second Epeisodion, 513—862, with a kommaton, 649—697, with interposed trimeters. With great art the following scene is brought on by the dialogue with Tiresias. Creon, informed of the accusation raised against him by Œdipus, indignantly comes forward and endeavours to learn from the Chorus whether perchance that harsh charge had fallen from him in the precipitancy of the moment. But while the Chorus, in its loyal attachment to its lord, considerably shrinks from satisfying the enquiry, the king himself appears, and so the full explanation is reserved for the dialogue between the parties concerned. He gives his wife's brother a rough reception. To have the audacity to come into his presence,—he, the detected murderer and robber of his throne! He must needs think him coward or fool, if he thinks to delude him, or flatters himself that Œdipus will not know how to meet his plottings! Creon, on the other hand, quietly advises him first to look calmly into the facts of the case. And now the king, to make his grounds sure, commences an examination, point by point; and, first, whether it was not Creon's suggestion that he should send for the seer? This being answered in the affirmative, he asks whether Tiresias had ever, in former times, pointed at him as the guilty person. If he, who now all on the sudden thinks fit to mark him as the murderer, has erewhile held his peace, it is for him a demonstrated fact that he was prompted by Creon, who coveted the throne. The more conclusive Œdipus deems this inference, the more firmly does he here once more fix himself in his error.

Hereupon Creon, having first shown by the like regular process of induction, how near he stands to Œdipus and his queen, goes into a long train of argument, wishing to demonstrate, by a rational discussion of all the circumstances, how utterly absurd it would be in him to entertain the ambitious design upon the throne of which he is accused. If Œdipus can convict him of having a crafty understanding with Tiresias, he protests himself ready to die a shameful death. Without listening to this oath, or taking heed to the pacific

admonitions of the Chorus, the king persists in it that Creon must die as a traitor.

At this point the Choragus, 634, announces the approach of Jocasta, whom the altercation has called from the palace. She bids them for shame desist, in the midst of the general distress, from mooting their private animosities. Upon this, Œdipus lays before her his impeachment of Creon, and the latter by the most solemn oath again asseverates his innocence. But it is only upon the most urgent entreaties of his wife and of the Choreutæ, that he lets Creon go,—not in the least convinced that he has wronged his wife's brother,—but with the express declaration that he will never cease to hate him. Creon withdraws, protesting that his king has misjudged him, whereas the whole city knows that he is still what he always was; and ominously predicts that he will be pained by the thought of his injustice, when once his passion is allayed.

Upon Creon's departure, at Jocasta's desire, her husband relates the occasion of the quarrel, the Chorus having vainly besought him to let the matter rest. Creon, he says, would fain make him out to be the murderer; so little is he able to free himself from his preconceived opinion that Tiresias was suborned by him to accuse him of the deed! With shrewd womanly art, Jocasta now sets herself to convince her husband, already more than enough entangled in a web of self-deception, that the vaunted science of the seers is not worth heeding. There was an old oracle given to Laius which was so far from receiving its fulfilment, that foreign robbers, as the story goes—this then she trusts implicitly, without much questioning its grounds or want of grounds—slew him on the common highway: as for her child, it was exposed immediately after its birth. Thus was the response of the ministers of the Delphian temple put to shame!

But here the punishment follows close at the heels of the blasphemy. This very story, which was meant to set her husband's mind quite at rest, as regarded one oracle, by an instance of another oracle which was falsified by the event, produces just the opposite result. The words of the seer, so plain and pointed, remained an enigma for Œdipus: now one casual harmless word arrests his attention and staggers him in the confidence he has thus far felt. Now begins the wonderfully contrived *περιπέτεια*; a faint presentiment of the truth arises in the hero's mind, but the poet has the skill yet for a long time to retard the full discovery. Here again and again this tragical effect attends the process of the discovery, that the gradual uplifting of the veil is effected by the very persons who are endeavouring to relieve the hero's mind of its growing anxieties.

Namely, on Jocasta's mentioning that Laius was slain *πρὸς τριπλαῖς ἀμαξιστοῖς*,—a spot where there would naturally be frequent encounters of people coming from different directions,—Œdipus eagerly catches at this description of the locality, and enquires whither the pass led, how long ago this occurrence befel, how old was Laius, and of what appearance? When all tallies with his own old adventure, an indescribable anxiety takes possession of his mind, lest after all Tiresias be found to see but too truly. For even the number of the attendants accords: and now he desires Jocasta

to send with all speed for the slave who had then returned, that he may gain the satisfaction he needs from him. (The slave, namely, had recognized in the highly-praised deliverer of the city, and husband of the queen, the slayer of his lord. As the sight of him must ever remind him of his falsehood about the band of robbers, he had withdrawn from Thebes. That the new king was the son of Laius, he could have no foreboding. It was a necessary contrivance of the poet's that the slave, whom Œdipus in his excitement had omitted to summon in the first instance (118), should not be present, yet not too remote; and the mention by Jocasta, just at this point, where the elucidation of the mystery lies so close at hand, of the reason why he wished to be dismissed into the country, is ominously significant.

Jocasta, having as yet no foreboding of the ground of her husband's anxiety, wishes to learn what it is; whereupon Œdipus, who in Thebes was universally held to be the son of Polybus, frankly relates his juvenile history, and the adventure in the schiste. If that old man whom he slew was Laius, he must bewail himself as of all mortal men the most hated of the gods, since upon him must then light all the heavy curses which he has openly denounced upon the murderer. In his contemplations upon this contingency, he is still so blind that he bewails the hard fate which makes it impossible for him, if the case be so, ever to return to his old home and his beloved parents at Corinth, if he would not incur the yet worse misery of fulfilling the old oracle by slaying Polybus and wedding Merope. (At every step which the hero takes towards the truth, the poet has the art to excite afresh, and with more intensity, the *ἔλεος* and *φόβος* of the spectator. The way in which, step by step, the truth comes out, is managed with inimitable art. As yet the hero's misgiving is limited to the milder half of his disastrous condition, the apprehension that he may have been the slayer of the royal husband of his wife: his parents he innocently assumes to be living in Corinth, and dreads the possible futurity of that which lies long years behind him in the past! Even for the more mitigated object of his apprehension, dreadful as the contemplation of it is to the high-souled king, he has still a ray of hope.

If, namely, the herdsman shall persist in his story that robbers were the slayers of the old king, he, a solitary individual, cannot be the culprit. Jocasta goes yet farther: even if the herdsman should vary in his tale, this need not trouble him. Loxias plainly declared that her husband should fall by the hand of his own son; but this son perished long before his father. Consequently she will never believe in prophecy and divination. Meanwhile she will send forthwith for the herdsman; until then let Œdipus with her enter their palace.

Second Stasimon, 863—910. The pious old men, deeply offended by the daring levity shown by Jocasta in her avowed disregard of the utterances of the gods, and by the godless way in which she has spoken of her past life, especially the icy coldness of heart which she betrayed in her account of the exposure of her infant, pray to Zeus that he will confirm the truth of the oracle given to Laius, as a token for all mankind. Armed with the holy primeval laws of

religion and morality, they contend for their inviolable sanctity, unchecked by any misgiving that the object they would obtain by their prayer is indeed none other than the speedy overthrow of the king to whom they still adhere with the same devoted loyalty as ever.

Third Epeisodion, 911—1085. Suddenly Jocasta comes forth, and explains that a fancy has taken her to offer to the gods. Need teaches prayer. Within doors she cannot breathe freely; while Œdipus, a prey to boundless dejection, persists in rejecting all that she can suggest for the quieting of his disturbed mind, and lends an ear only to the most alarming representations. Jocasta draws near to the altar of the very god whose utterances she has but now again treated with contempt, and whose wisdom she will presently, on the first seeming lull of the storm, once more, with her usual levity, turn into derision. (The impression made by the language of the profane queen—irreligious even in her devotions—tells with the greater effect by contrast with the loftiness and purity of the sentiments to which the magnificent ode, of which the last accents have but just died away, has attuned the minds of the spectators.)

Apparently, the god instantly grants the prayer, that the reality, when it comes, may be all the more crushing. A messenger appears from Corinth, who, in the belief that he is the bringer of joyful tidings, shews a cheerful bearing, and, like the watchman in the *Antigone*, acts his part with popular humour. Polybus is dead; and he, in hope of rich reward, has immediately set off on his journey hither to be the first bearer of the tidings to Œdipus, whom, as he says he has heard, the Corinthians intend to make their king. On hearing this, Jocasta triumphantly calls out her husband. There now are the oracles again falsified! And now even the pious king, with this new fact before him, cannot forbear to chime in with her exultation, and emboldens himself to speak disparagingly of oracle and flight of birds. True, upon recollecting the studied ambiguity and equivocal character of the language of oracles, it occurs to him—always ready-minded, and always at fault in the direction of his reflexions—that Polybus's death may have been caused by grief for the loss of him, in which case the god will yet be true, and he, in a sense, the slayer of his father. So difficult does he find it to accord with Jocasta's tone of feeling, and so much does his pious mind revolt from her profane levity, that rather than doubt the truth of the divine words, he chooses to take refuge in casuistical refinements. And then forthwith the other part of the old oracle falls heavily on his soul,—that he should become the husband of his mother. Jocasta, indeed, is prompt with her woman's counsel; one must drive such crotchets out of one's head; that is the only way to live comfortably, 977 ff. But the messenger from Corinth, to whom Œdipus makes known the cause of his fear, hastes, with the best intentions, to relieve him of his distress. Polybus was of no kin to Œdipus: from his own hands the pair received the boy. Laius's herdsman, who handed the child over to him upon a time when they were together in Cithæron, must be able to throw further light upon the subject. The Chorus recognizes in this herdsman the very man

who has been summoned to explain the circumstances of the old king's death. For he was none other than that attendant who escaped with the tidings to Thebes. Jocasta, the scales now at once falling from her eyes, adjures Œdipus to desist from further investigation; but this he peremptorily declines. Upon this Jocasta hurries off from the scene, with words which portend some frightful resolve on her part. Œdipus, again misapprehending the true bearings of the case, imagines that Jocasta's vanity is wounded; that she fears he may be found to be of ignoble extraction. For his part, he will not rest until he gets at the whole truth of his parentage: come what will, he regards himself as a son of Tyche, who has made him small and great. Nothing daunts the strong hero: before all things he will learn the full truth.

The Third Choral Ode, 1086—1109. A hyporchema of cheerful character serves, just before the catastrophe, to shed a last gleam of light upon the gathering gloom, while the Chorus, wholly entering into the tone of the Protagonist, pictures to itself that Œdipus may perchance be the child of a god by some mountain-nymph of Cithæron.

Fourth Epeisodion, 1110—1185. The herdsman for whose coming Œdipus has longed, appears, and is recognized by the Corinthian as the person from whose hands he received the child. (Of the attack made upon Laius by a number of robbers, which was the point on which the king desired satisfaction, when he was urgent to have this man summoned, we hear no more, now that matters have taken a new turn, in consequence of which, all is cleared up at once so soon as the hero's origin is brought to light.) The other recalls to the recollection of the Theban herdsman the days they spent together on the mountains, and thinks to give him a joyful surprise with the discovery that the boy whom the other handed over to him is none other than the king before whom they stand. The horrified Theban is forced by violent menaces to confess that Jocasta herself consigned the child to his hands for destruction, moved to this by fear of an oracle which foretold that the child would one day slay his father. (That he would also wed his mother was no part of Laius's oracle; this was only prophesied to Œdipus.) Now first, and at once, the whole hideous reality, in all its parts, is laid bare before the eyes of Œdipus. Having, with a bitter cry, bid farewell to the light of day, and summed up with pregnant brevity the chain of horrors which Tiresias so well saw through, he rushes frantically into the house.

Fourth Stasimon, 1186—1222. The Chorus having contemplated the sudden vicissitudes of all earthly things, then follows,

The Exodos, 1223 to the end. Inserted in this is an ode ἀπὸ σκηναῖς, 1307—1366, intermixed with trimeters by the Chorus.

An Exangelos gives a relation of the portentous horrors which have befallen in the palace. Jocasta has strangled herself in the Thalamos; Œdipus, like a maniac, with loud yell, has burst in, and with Jocasta's golden clasps bored out both his eyes: if they had not seen where they should have seen, they should henceforth see in

darkness. So, says the messenger, has measureless wretchedness entered in, where once dwelt high prosperity.

Then, to shew to the Thebans in his horribly mutilated condition—for which the description given by the messenger has prepared them—the unhappy sufferer, whose noble spirit, as it never knew concealment, so now will have no disguises, the palace-doors fly open, and Œdipus totters forth. He now bewails, alternately with the Chorus, without reproaching any other than himself, his self-inflicted blindness, and his disastrous destiny. Anon, collecting himself, he speaks (from v. 1369) of the fearful punishment he has inflicted upon himself; he weighs the circumstances which made it impossible for him any more to behold the light. He concludes with the prayer that the Chorus would thrust him out of the land, or make away with him. So little is he content with the punishment which, in the access of his frenzy, he has inflicted upon himself, until the oracle of the Pythian god concerning the slayer of Læus be also satisfied to the uttermost.

The Chorus refers him to Creon, whom it sees approaching. During the minority of the sons, Creon is the natural successor to the throne, as Sophocles makes the hero forthwith abdicate the sovereignty. So, after the lapse of a few hours, Creon, without doing anything towards it himself, has through Œdipus's own proceedings attained to the very dignity which he was previously accused of unrighteously affecting! The unhappy king who has now seen how greatly he was deceived in the suspicion he was led to entertain of his old friend, is alarmed at the announcement of Creon's approach. But, as in the Ajax, Ulysses, after the death of his enemy, comes forward as the noble vindicator of his merits, and in the Philoctetes the position of Neoptolemus to Philoctetes in the course of the action undergoes a complete revolution, so the relation of Creon to Œdipus takes an unexpected turn; for Creon, entirely justified by the events, comes forward as a sympathizing friend and helper in time of need, and makes it plain that he has retained no recollection of the offence. In the first place he desires them immediately to withdraw from the light of day the shocking spectacle of the unhappy sufferer; but when Œdipus addresses to him also the request that, agreeably with the dictate of Apollo, he may be banished, he bids him wait with hope for the decision of the god, which he holds himself bound to seek once more before taking any further measures. Content on this point, and having commended to Creon's pious care the worthy obsequies of his wretched sister, on his own behalf he has nothing more to ask but that he may be thrust out to Cithæron, the place once appointed by his parents for his grave; only the thought of his two poor daughters weighs heavily upon his fatherly heart: as for the sons, they are already able to help themselves. The latter he does not ask to see,—their character as godless men is fixed in the myth;—but the maidens, whom he dearly loves, he would fain embrace once more. Even for this, Creon, who knows the heartfelt love which their unhappy father has ever borne them, has taken thought. Cordially thanking him for this kindness, Œdipus pathetically surveys

all the painful circumstances which may await the orphaned maidens, who, in the innocence of their hearts, incapable of comprehending the horrors of the situation, stand mutely by. With warm affection he commends them to the faithful guardianship of Creon, who must supply to them the place of a father. So the poet manages to give to the horrors of the drama a milder close, and to afford the spectator a consolatory glance into the future.

Upon this Creon bids him go in: if such be the will of the god, he will surely obtain his desire of quitting the land.

In the concluding trochees, the Chorus points out how in the man who but now was extolled as wisest and greatest of men, the maxim (of Solon) is verified, that no mortal must be accounted fortunate until one have learnt by experience whether his good fortune will also be faithful to him unto the end of his days. Undoubtedly this is the most evident idea that forces itself upon us in the contemplation of the drama of the fall of *Œdipus*; as accordingly it is carried out at greater length in the last Stasimon, and is also brought forward by the *Exangelos*, 1282 ff. Here also that reflection of Ulysses in the *Ajax* is in place, *ἡμεῖς οὐδὲν ἐσμὲν ἄλλο πλὴν εἰδῶλ' ὅσοι περ ζῶμεν ἢ κόυφῃ σκιά*. But it would be a great mistake to imagine that Sophocles intended in this gnome to put at once into our hands the idea which his drama was meant to enforce, and in which all should find its central unity. The world unfolded in this drama exhibits a portraiture much too individually marked for any such conception; its relations, bearings, characters, are far too special to admit of our spanning with this formula the poetical conception of the drama considered in its essence. The vicissitude exhibited is but the external consequence of inward contradictions; it lights upon *Œdipus*, who seems to have been singled out by fate as the ball of its caprice. His entire life is one continued oscillation between unmitigated opposites; his endeavour and will stand to the actual result in the most crying contradiction; where he strives after the best, he works misery; where he thinks to go right cleverly to work, his sagacity is ever at fault, while, if he does hit the truth, it is but by accident, unconsciously and unavailingly. The language of the oracles he misinterprets throughout: the Sphinx's riddle he solves while yet his own being is, and continues to be, to him an enigma. Personally conscious of no guilt, he becomes entangled in the most disastrous destinies: circumstances, seemingly the most unfavourable, lend him a hand to unlooked-for success. As these contrasts are seen in that part of his life which is external to the action of our drama, so in the drama itself they lie before us in all their asperity. The deep tragedy of the play lies in the very circumstance that a terrible utterance of the god receives its fulfilment in the very point where *Œdipus* has not seen a remote conception of it; that where he most zealously and with keen eye explores the traces of another's guilt, he accelerates the downfall of his own prosperity, and puts a sharper edge to his unhappy destiny by blind precipitancy in consequence of his seeming wisdom; that he attains the object to which he has bent his mind day and night, the salvation of the state,

but that the new deliverance of the city he has once happily delivered, is his own destruction. The pestilence which gave occasion to the discovery of the truth ceases; the sorely-visited and yet innocent city breathes freely again, and the perdition falls upon the very man who at the opening of the play, alone together with those belonging to him, seemed exempt from the general destruction, of which, nevertheless, he was the cause.

The higher *Cedipus* seems to stand in outward felicity, in endowments of understanding and heart, the vaster the separation, as the drama develops it, between truth and semblance. He was worthy of a better fate: but even before he was begotten he was chosen to be the unnatural instrument of the divine vengeance upon his father and his mother: their transgression should thereby undergo the severest retribution. He takes the life of him who gave him life: she, the mother who would put her child out of the way, conceives children by this her child. It is she who undergoes the most hideous fate, because it was she who seduced *Laius* to slight the prohibition of *Apollo*, and because she thereafter stifled the natural voice of a mother's love.

If now we trace more closely the contrasts in the hero's life and destinies, as *Sophocles* has carried them out in minutest detail, we are met by the wide chasm between the outward welfare of the son of *Tyche* (1080 ff.) and the misery once for all doomed to him by the gods from his very birth. Scarce three days old is he, and by the hands of the parents,—who nevertheless longed for heirs,—he is ruthlessly maimed, and consigned to destruction. Given over to a foreign shepherd to be brought up as his child, he is presented as a gift to a childless pair in *ἀφνειὸς Κόρινθος*, and by their consentient love is reared,—he, the foreign-born, the maimed foundling, the child of unknown parents,—as own offspring of royal parents, as heir of an illustrious throne. A mere chance, in a party met for pleasure, shatters the juvenile happiness of the youth who in the eyes of every man ranked as first of the *Corinthian* citizens. Thirsting for the clearing up of his doubts, he thinks to betake him to the surest source; but concerning the past, which he wishes to know, *Apollo* is silent, and intimates all that is most horrible concerning the future, for which he was not questioned. He would fain secure himself against the fulfilment of the oracle. What was in the power of man to do, he does. But while the homeless pilgrim wanders lonely and without an aim into the country where he may be farthest removed from his *Corinthian* parents, he slays his true father in an encounter wherein he was justified in using violence in self-defence. For that father purposes in the schiste also to slay him, unknown, whom as a child he had wittingly sought to put out of the way; but this time also his attempt miscarries, that the will of the gods may be done. Chance leads the young man to *Thebes*: he solves the enigma at which all before him had laboured in vain; and this very *τύχη* hurls him into the deepest abyss of ruin. Overflowing with gratitude, the community of his native city rewards him with the vacant throne and the hand of his mother. Then, long undisturbed domestic and public felicity. But the gods leave no sin unpunished,

be it early or late ; and blood once shed, above all the blood of a father shed by the hand of a child, may not remain unavenged, be the culprit accountable or not. Apollo sends blight and pestilence upon the city which harbours the blood-guilty one. Again Œdipus betakes him to the same god who has once prophesied to him, and whom he must needs regard as the author of his prosperity, seeing that his oracle, by warning him against returning to Corinth, had been the means of setting him up so high. At last, when he has wandered through many a maze of error, his eyes—and this is the matter of our play—are opened. Ere this, he who solved the Enigma of Humanity, is left, concerning his own human relations, to grope his way, even to the hideous catastrophe, in utter darkness. It is a point of deep significance—and this formed from the first a marked trait of the popular fiction—that he takes revenge upon the bodily eye for the blindness of his mind ; that the darkened mind in the midst of light may have its counterpart in the seeing mind and darkened body.

The character of the Sophoclean Œdipus is spotless, as in fact he stands there in the popular fiction—the exemplar of an innocent victim of ruthless destiny. From his youth up he has confidently surrendered himself to the guidance of the bright god of Delphi, and with him will he stand or fall (v. 145). Passionate he is, no doubt, else were he no subject for tragedy. But the poet is ever anxious to let it be seen that even his excesses spring from noble impulses. To him, as the Prologue and many other passages of the play declare (see on 443), the public weal is supreme above all other considerations. Conscious of the purest aims, and convinced that he is serving the god, he becomes harsh and suspicious towards those whose proceedings seem not to be directed to the same end : he loses his steadfastness of self-command and self-consistency, thereby aggravating the miserable lot, which cannot be, nor is meant to be, referred to this as its cause. Without these darker shades in the portraiture of the hero, otherwise sagacious in insight and mild in disposition, yet ever putting himself palpably in the wrong, the dramatic action would lose in inner truthfulness and consistency. As it is, the sentiment (Antig. 622) becomes applicable to him, τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν τῷδ' ἔμμεν ὄτῳ φρένας θεὸς ἄγει πρὸς ἄταν. So, likewise, and only so, the way in which the poet has contrived, with wonderful skill, to retard the catastrophe, acquires its ground of psychological truth. The passion, too, is quite natural : it is, as Œdipus says (v. 334), enough to provoke a stone to see Tiresias so reluctant to serve his god. And, as if it were not enough that he has in this way thrown the king off his self-possession, the seer must needs also awaken the old uncomfortable feelings about his parentage, and moreover gives him occasion to impute a criminal design to Creon, though Creon has not the slightest notion of the true state of the case. And then, when all at once the seer turns round and impeaches him as the murderer, is it not enough to set him on a blaze of indignation ? For he could not possibly divine that Tiresias had all these years kept silence only out of respect for his noble qualities as a man, and for the wisdom with which as king he was

guiding the state. And Tiresias, likewise, himself loses his temper, and is forced out of the dignified repose of his priestly character. As for the *ὠμότης* which in Ant. 471 is imputed to Œdipus, that is meant to refer only to the ruthless revenge he has taken upon himself, and the stern imprecations he denounced on his impious sons. In all else he is throughout a grand, heroic figure; not, indeed, to be scanned by the rule of later times, but one of the forms of the gigantesque olden time, and of that hard, granite-like generation with which old Nestor conversed in his younger days, Iliad I, 260 ff. In particular, the princely stock of the Kadmeiones is characterized by a lofty sternness and stubbornness which in fact makes the traditions of that race stand in such marked contrast to those of the Achaian houses. If to others Œdipus is harsh, his greatest harshness is to himself: the utmost severity of punishment that could of right be visited upon him, he outdoes by the measureless vengeance he takes upon his innocent eyes. For such is the length to which the tragic illusion is carried, that in the state into which his feelings are wound up, he does not pause to examine the facts of his case in their proper characters, but holds himself alone responsible for all that through him has come to pass; and not until long afterwards does he learn to regard it in its true light. Comp. Œd. Col. 431 ff.

Œdipus, then, the hated of the gods, is a standing example of that article of the popular creed according to which a man, in spite of the purest intentions, may fail utterly, only because he is an object of aversion to the gods: a faith which took its rise from observation of the enormous disparity which is so often seen between men's merits and their fate. Hence Theognis, speaking (v. 163 f.) of the contrariety between *βουλή ἀγαθή* and *δαίμων δειλός*, gives utterance to the wish—

*Εὐδαίμων εἶην καὶ θεοῖς φίλος ἀθανάτοισιν,
Κύρην, ἀρετῆς δ' ἄλλης οὐδεμιῆς ἔραμαι.*

Let it not be thought that this conception of the Œdipus is not that which in a moral point of view would commend itself to the religious mind of a Sophocles. It should be remembered that for the basis of this surpassingly wonderful creation of his genius, he found the story ready-made to his hand. To settle the odds of guilt and punishment could never be the task he set himself, unless he would mar the whole sense of the fable. Further, it should be considered that Œdipus, however pure in his own person, bore with him an inherited sin; for as, in the faith of the ancients, the misdeeds of the parents were often left unpunished in them, to be visited on children and children's children, so likewise the parents' sin imparts itself to the children, and weighs upon them: nay, even in the common intercourse of life, the sin of the impure passes by contagion to the pure, and draws them together into the same destruction.

All things considered, the fundamental idea of the Sophoclean drama can be no other than this: For mortal man, be he ever so good, not all the watchfulness he can use in pondering his steps shall suffice to guard him against misgoings;

not all the penetration he can exercise in the discovery of the right shall avail for his good, if once the love of the gods be withholden. Be the outward semblance ever so dazzling, the longer the respite the deeper the perdition into which the gods, by inexorable necessity, will at last hurl the ἐχθροδαίμων. In *Œdipus* we have the impersonation of the utter impotence of man when put upon his own resources. What has it availed him that the gods, by fore-announcement of his destiny, have given him a look into the future which lies before him? Destiny has spread her toils for him, and he falls into them at the very point where he thinks right cleverly to evade them, and to secure his safety. That it is the duty of man humbly to submit himself to a higher guidance, was the general popular faith; this lowly resignation expresses itself, as I have remarked in the note on v. 863, in the fact of their praying to the gods that they would grant the power to do that which is right. Of the too harsh destiny which lights upon *Œdipus*, a righteous compensation is afforded in his end: this is the idea presented in the counterpart to our play, the *Œdipus at Colonus*, which at the same time affords the fullest proof that the conception of the *Œdipus* as here stated was, and must have been, that which Sophocles from the first intended.

The parts assigned to all the other persons of the drama seem, intended from first to last, to furnish motives to the procedure of the Protagonist, and to draw out his character in a stronger light. In particular, *Jocasta* stands there beside her noble husband, with a mind how differently constituted! It is her maxim to live for the day: should anything occur to disturb the god-forgetting tenor of her course, she seeks but to put it aside by deceiving others and deadening her own conscience. The openness to which *Œdipus* with such entire innocence abandons himself, to her, with her guilty conscience, is hateful: she loves to conceal, as she finds it easy to forget: enough for her if the mischief come not abroad to the public eye and ear. Even her bearing towards the gods is of a piece with her behaviour towards men. To her first husband, reckless of the divine warning he has received, she, having by her arts infatuated him, bears a child, and then, fearing the consequences, without more ado, puts it out of her sight: whether it were really destroyed, of this she had no certainty. Set at rest for the moment, she asks no further questions: gods and oracles give her no concern, save at the actual pinch of need; at other times, her daring levity carries her even to the length of reckless blasphemy. Her marriage with the young Corinthian prince makes her oblivious of the sacred duty of bringing to light her husband's murderers. The old slave she willingly dismisses, because his presence must continually remind her of her child, and of her former husband. She meets with nothing beyond her demerits, when in the full view of the horrors of which her wickedness has been the guilty cause, with her own hands she strangles herself. It is wisely done that the poet dismisses her from the scene before the final disclosure, that the sympathy may not be frittered away and diverted from *Œdipus*, who deserves it, to this abandoned woman. And besides, the poet, with delicate forbearance,

would spare us the hideous spectacle of the guilty creature after the full disclosure of the horrible truth.

To appreciate, in its full extent, the creative genius of our profound poet, we must advert to the manner in which the story of *Œdipus*, which Sophocles, upon grounds purely poetical, has fashioned at his own pleasure, was treated by his predecessors.

Under all the transformations the mythus has undergone, the essential features of the popular tradition are recognizably these: The exposure and wonderful preservation of the child, begotten in contravention of the declared will of the gods; his slaying his father in a casual encounter; his solving the Enigma of Man; his marriage with his mother, and the self-inflicted punishment of *Œdipus* and *Jocasta*. The farther back we trace it, the less we find it overlaid with poetic ornament. In the *Odyssey*, 11, 271 ff., *Ulysses* relates of *Epicaste*, as she is there called,—

μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,
ἧ μέγα ἔργον ἔρεξεν αἰδρεῖσσι νόοιο
γημαμένη ψ̄ νιέϊ· ὃ δ' ὄν πατέρ' ἐξεναρίζας
γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.
ἀλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων,
Καδμείων ἦρασσε, θεῶν ὀλοάς διὰ βουλάς·
ἧ δ' ἔβη εἰς Αἴδαο πυλάρταο κρατεροῖο,
ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῖο μελάθρου,
ψ̄ ἄχει σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω
πολλὰ μάλ', ὅσσα τε μητρὸς ἐρινύες ἐκτελεύουσιν.

As, in this account, the matter becomes notorious immediately after the nuptials, the author of the *Nekyia* can have known nothing of any offspring of the incestuous marriage. *Pausanias*, 9, 5, 5, expressly notices the agreement of the ancient *Epos Oïdipodeia*, composed by *Cinæthon* about Ol. 3, in 5600 verses. Here the hero after the death of *Jocasta*, begets with *Euryganeia* the children whom the later and more horrible version of the story makes him to have begotten with his own mother; and the old *Logograph Pherecydes* (*Scholl. Eur. Phœn.* 53) still adheres to the *Epos*. Now if *Œdipus*, through the pernicious decrees of the gods,—in penance for the sins of his fathers, continues still to reign in *Thebes*, suffering exceeding many sorrows, this iterative expression (πολλὰ μάλ' ἄλγεα) surely intimates, together with the ill-treatment he suffered at the hands of his sons, the further fact—not indeed here expressly mentioned, but deeply rooted in the mythus, and plainly demonstrable from the cyclical *Thebais* and the *Logographer Hellanicus*—of the self-inflicted blindness of the hero. Further, in the story as it is briefly told in the *Odyssey*—where in fact the poet is concerned especially with *Epicaste*—we must interlineate the second marriage, as without this the war of the brothers, and expedition against *Thebes*, so often mentioned in the *Iliad*, could not have taken place. *Œdipus* dies king of *Thebes*: funeral games, to solemnize which

there came, among others, Polynices, with his wife Argeia, from Argos, are mentioned in the Iliad 23, 679, and (in the Scholia) by Hesiod the Bœotian. It appears, therefore, that even in the oldest form of the story, Polynices, laden with a curse for his merciless treatment of his blind father, fled to Argos, to escape the consequences of the malediction.

Passing on to the lyric poets, we find the not unimportant testimony of Corinna of Tanagra (Scholl. Eur. Phœn. 26), that Œdipus delivered the land not only from the Sphinx, but also from the Teumessian fox, sent upon the Cadmeans as a punishment for some transgression. Thus he appears in the tradition of his country as a beneficent hero, whose destiny is hereby invested with deeper gloom. Pindar of Thebes, who (fr. inc. 62) mentions the *αἰνιγμα παρθένου ἐξ ἀγριᾶν γυάθων*, and (Pyth. 4, 263) refers to the *Οἰδιπόδα σοφίαν*, and also in his Pæans touches upon the oracle given to Laïus, brings out the bright and the dark side of the fortunes of the Labdacidæ—that family which, as Sophocles says, Ant. 593, was marked by *ἀρχαῖα πήματα φθιτῶν ἐπὶ πήμασι πίπτοντα*,—namely, in his Epinicion for Theron of Agrigentum, whose descent was traced from Thersander, son of Polynices, Ol. 2, 38 ff. In him first we find it expressly stated that it was the god of Pytho (so nearly connected with the poet himself) that warned Laïus. In other regards, the form of the tradition present to the mind of the poet is but obscurely intimated, as his subject leads him to single out only those points which set in a clear light the sudden vicissitudes of high prosperity and dire disaster in the destinies of the race :

Μοῖρ', ἅ τε πατρώϊον
 τῶνδ' ἔχει τὸν εὐφρονα πότμον, θεόρτῳ σὺν ὄλβῳ,
 ἐπὶ τι καὶ πῆμ' ἄγει παλιωτράπελον ἄλλῳ χρόνῳ·
 ἐξ οὐπερ ἔκτεινε Λαΐον μόριμος υἱός
 συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν
 παλαιφατον τέλεισεν.
 ἰδοῖσα δ' ὄξει' Ἐρινύς
 ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον·
 λείφθη δὲ Θέρσανδρος ἐριπόντι Πολυνεΐκει.

Here also, the *μόριμος υἱός*, by a mysterious fatality, becomes the slayer of his father. As a punishment for this, the Erinyes drives the sons to slay each other, as in the Odyssey the Erinyes of Epicaste brings to Œdipus "full many sorrows." The marriage with his mother, the origin of his sons, their impiety towards their father, and his malediction of them, the poet leaves unmentioned, as contrary to the objects he has in view. In deducing the misfortunes of the Labdacidæ from the slaying of Laïus, without assigning the motive which brought upon him the wrath of Apollo, he seems, like the tragedians before Euripides,—who in his *Χρύσιππος* handled this part of the mythus,—to have left out of view, as far as we can make out, a feature of the popular story. In this it was imputed to Laïus that, as the guest of Pelops, he carried off his beautiful son Chrysippus, and thereby was the first among the Greeks to set the example of

παιδεραστία. Upon this, Pelops imprecated upon him an accursed doom, which should extend to his posterity (Scholl. Eur. Phœn: 66, and the oracle cited above p. v). Because of this, Hera *ζυγία* was wroth with him, and made his union with Jocasta unfruitful. In this we have one of the many legends which shew the corruption which follows upon the unnatural vice: because his love of Chrysippus was against nature, therefore the natural order of marriage is reversed, so that the blessing of wedlock becomes to the criminal pair a curse. The Peloponnesian tradition makes Œdipus likewise to have been enamoured of Chrysippus, or at least to interpose for his protection in his abduction, in doing which he kills his unknown father. Somewhat in this way Praxylla of Sicyon, cir. Ol. 82, seems to have treated the story.

This cycle of myths was first dramatized by Æschylus in the *Trilogy*, exhibited Ol. 78, 1, consisting of *Λαίος, Οιδίπους, Ἐπὶ ἐπι Θήβας*, to which was appended the satyric drama *Σφίγξ*. From the third piece it appears that Laius, upon thrice consulting Apollo, obtained for response that should he beget a son, that son would bring destruction upon his house and upon Thebes. The sensual Jocasta entices him to contravene the command of the god; so Œdipus is born, who in Æschylus first, as far as we are informed, begets the four children by his own mother. Apollo, by whom the race is detested (Sept. 673), himself puts forth his hand to storm the seventh gate of the city, where the brother foes confront each other, Sept. 782. In Æschylus, Œdipus's high good fortune, in consequence of the solution of the enigma, is extolled, 754 ff: but his catastrophe cannot have been so gradually developed, and with such consummate art, as it is in Sophocles, who has bestowed rare skill and pains upon the portraiture and keeping of his hero in the whole procedure, step by step, of the discovery. Æschylus, on the other hand, spread out the whole mythic consequence of the destiny in three intimately connected actions, in order to represent the sway exercised over this family by its domestic Erinyes, who brings old oracles of the gods into accomplishment.

Where Æschylus made his hero to have been brought up, and how to have come in collision with his father we are not informed. Certain it is, that the encounter in the Phocian schiste, and—what makes it awfully tragical—after consultation of the Delphian god, is Sophocles's own. For the sake of this, he transfers the incident to Phocis, on the road from Delphi to Thebes, and to a spot which still preserves its local features: for before him the whole scene was limited to the Bœotian territory. In Æschylus, the fateful pass was in the neighbourhood of Potniæ, which lay ten stadia from Thebes, on the road to Athens, by way of Plateæ. Potniæ was a seat of the *Πορνιαδες θεαι*, the Erinyes, who bear so ominous a part in the whole story. Forfeited to them from of old, it is upon their soil and domain, Cithæron, that Œdipus is exposed, and brought up somewhere in the neighbourhood, or else in Sicyon, likewise renowned for its cultus of the *Εὐμενιδες*. It was precisely in the neighbourhood of Cithæron that the elder tradition saw the fatal three ways and the schiste; as in fact the mythus was intimately connected with the sanctuaries of the

Chthonic deities round about ; nay, king Damasistratos, of Plataea was said to have given interment to Laius and his faithful servant Apollod. 3, 5, 8 ; Paus. 10, 5, 2. In Æschylus, the hero may have been on his way from the Isthmus to Thebes, in quest of his parents, while the father was moving southward, whether to some public games, or to one of the many Bœotian oracles of Apollo.

The master-hand of Sophocles has made free use of the traits introduced into the story by his predecessors ; and in his wonderful *σύστασις τῶν πραγμάτων* he studiously enhances the element of contrast, so effectively, that the back-ground, as well as the dramatic action itself, is calculated, even in the most trivial points, to tell upon the fundamental idea which constitutes the unity of the piece. Upon comparing his representation with the other forms of the story, as handled by innumerable poets in his own time and subsequently, it is impossible not to see how thoughtfully he has dropt many of its features, and given a peculiar turn to others. We can point only to a few instances. Other poets make the exposed infant to have been found by shepherds, and brought up among them. Sophocles, for the sake of the contrast, and with a view to the magnificent *ἀναγνώρισις*, invents that one shepherd gave him to the other, who in the sequel, at the very moment when he thinks to bring the most joyful tidings, helps to bring the hideous truth to light. If in the earlier poets, the child is brought up either in Southern Bœotia or in Sicyon, in Sophocles it is the proud maritime city Corinth whose king brings him up as his own son—and this in concert with his wife ; whereas others, as Eur. Phœn. 29, make him to have been palmed upon Polybus by her. In other poetical fictions, it was cast up in earnest as a reproach to the impetuous youth that he could not be the son of his alleged father Polybus : in Sophocles, it is a harmless joke that shatters his prosperity. Whereas he here slays his father, having the right entirely on his side, Euripides, on the contrary, assigns the act as the consequence of an overbearing temper. Also in the usual story, he, too, is in a chariot ; in Sophocles he wanders on foot alone. If, in other poets, Creon's promises allure him to try his fortune upon the riddle, in Sophocles he unintentionally lights upon the Sphinx, hits the true solution, and receives his *γέρας δωρητόν, οὐκ αἰρητόν*. The emergence of the discovery after such a length of time, the occasion which led to it,—a calamity of the whole nation, which places the hero's nobility of mind in the strongest light—his impetuous zeal for the service of the god who has still thrust him from him,—all this is the invention of Sophocles, who has wrought it all up with such consummate skill, that, while every effect is the result of profoundest forecast and appreciation, all comes about in the most natural manner that can be conceived. In respect of the *anagnorisis*, as managed both by his predecessors, and by those who followed him, it is either by casual expressions dropt in the presence of Jocasta, or by identifying weapons taken from Laius, or by the marks of the wounds on the ankles, or upon the decease of Polybus, and communications made in consequence by Peribœa, that the recognition is brought about. The boring of the feet is a circumstance which rests merely upon

a popular interpretation of the name of the hero, and is then in various ways turned to account by the poets, mostly for the purpose of depicting the hard-heartedness of his parents : but the sense which the popular fiction originally meant to deposit in the name *Οἰδίπους* (*oida*) is that of the *insipiens sapiens*. Comp. note on v. 397.

Though the story itself prescribed for our poet the method of the dramatic treatment, we must not omit to take into account another point which has influenced his management of the subject. We mean the grave of Œdipus, who was believingly revered as a tutelary hero in the native demos of Sophocles. The feeling, which our religious poet imbibed with his mother's milk, of awe for the cultus of his birth-place, constrained him to remodel the mythus in accordance with new poetic motives ; since the migration of the hero from Thebes, and his reception in Attica, must from the first—even though the poet had no thought as yet of the second drama on this subject—have been present to his mind. Hence as Tiresias, 417—455, intimates a future departure from Thebes, and Œdipus himself, 1455 ff., clearly hints at his wonderful end, of course the hero to whose grave a blessing was attached, could not possibly be exhibited as one in any sort personally laden with sin ; and, in fact, in that second piece it is shown in all possible ways how, notwithstanding the horrors which send a shudder through us at the very name of Œdipus, it was entirely just and right that he should be received while living, and be worshipped as a hero when dead. In that play, where a wondrous death is awarded to the hero in atonement for his disastrous life, the gods who have persecuted him make amends for their wrong, when once their reckoning with him is completed.

As to the date of the first production of the *Œdipus Tyrannus*, it has been inferred, from the lively description of the pestilence, that the play was composed while the plague of Athens was yet recent, and with an intentional reference to that dire visitation. Further, on the score of fancied political allusions, it has been ex-cogitated that the drama must have been brought out Ol. 87, 3 (429 B.C.), when the pestilence in fact was actually raging. For (we are told), under the mask of Œdipus, our poet, in his aversion for the democracy, attacks Pericles, to whom, as we know, his extraction from the blood-stained Alcmaeonids was made a reproach, and who now, as the mover of the Peloponnesian war, might seem to have provoked the plague which according to the old oracle (*ἦξει Δωριακὸς πόλεμος καὶ λοιμὸς ἀμ' αὐτῷ*) was therewith connected ; who, moreover, like a true free-thinker, in his confident reliance on his own strength of mind, looked down upon religious cultus and oracles, etc., etc.

I should think, a Sophocles could not need to have a pestilence actually raging around him to furnish the colours for his poetical portraiture. From *Iliad A.* downwards, many poets had described the like. Further, I conceive Sophocles to be too humane to harass the feelings of his spectators at the Dionysian feast by serving up to them on the stage the daily misery by which they were surrounded at home. In fact, the inference would lie just the other way ; and if the plague of Athens was actually anterior to the drama, we must

date this a long time subsequent; long enough to admit of the supposition that the poet might wish to revive a painfully pleasant memory of a time of by-gone trouble. But as to any reference to Pericles, the notion is altogether preposterous. It originated in a pure misconception of the character of the hero, and, instead of a Sophocles, gives us a spiteful malcontent. A poet, from head to foot, he lived and moved, with all the depth of his divine genius, in an ideal world of his own creation, elevated far above all paltry trading in politics! As little does it deserve even the shadow of a thought that our play dates its origin cir. Ol. 91, because 863 ff. alludes to—the mutilation of the Hermes statues by Alcibiades! The truth is, that this drama will in all likelihood have been the first of the Theban cycle composed by Sophocles; it is probably anterior to the Antigone, brought out Ol. 84, 3,—a supposition which seems moreover to be confirmed by retrospective allusions in the latter drama.

It is incomprehensible that, according to the testimony of Dicæarchus of Messana, the Æschylean Philocles, son of Philopeithes, carried off the first prize over the head of Sophocles. Aristides, *ὑπὲρ τῶν τεττάρων*, II. 334, Dind., can only explain this by the Pindaric motto, *ἐν ἔργμασι νικᾷ τύχα, οὐ σθένος*. (As Euripides, and this Philocles, so likewise Achæus of Eretria, Nicomachus, Xenocles, Diogenes, the younger Carcinus, Theodectes of Phaselis, and other dramatic poets, worked up the same tragic material. We do not know what alterations these poets severally introduced: even the plan of Euripides's play is obscure. Seneca's tragedy of this name is a frosty, vapid piece of rhetorical display. Moreover, even the comic poet Eubulus composed an *Οἰδίπους*, as Plato did a *Λαῖος*.) It has been ingeniously thought by many, that the customary title *Οἰδίπους Τύραννος*, is meant to designate this drama as *ἐξέχον πάσης τῆς Σοφοκλέους ποιήσεως*, as indeed Aristotle in the Poetics manifestly regards our drama as a pattern tragedy. Sophocles, of course, contented himself with the simple ΟΙΔΙΠΟΥΣ: instead of the designation *τύραννος*, borrowed from 514, 925, others put *Οἰδίπους πρότερος, διὰ τοὺς χρόνους τῶν διδασκαλίων καὶ διὰ τὰ πράγματα*, as it is said in the *ὑπόθεσις*.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ *γερόντων* *Θηβαίων.*

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ *Λαΐου.*

ΕΞΑΓΓΕΛΟΣ.

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ.

ΟΙΔΙΠΟΥΣ.

- ὦ τέκνα, Κάδμου τοῦ πάλαι νέα τροφή,
τίνας ποθ' ἔδρας τάςδε μοι θαάζετε,
ἰκτηρίοις κλάδοισιν ἕξεστεμμένοι ;
4 πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,
ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων'
ἀγὼ δικαίων μὴ παρ' ἀγγέλων, τέκνα,
ἄλλων ἀκούειν, αὐτὸς ὦδ' ἐλήλυθα,
8 ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.
ἀλλ', ὦ γεραῖέ, φράζ', ἐπεὶ πρέπων ἔφυς
πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,
δείσαντες, ἢ στέρξαντες ; ὡς θέλοντος ἄν
12 ἐμοῦ προσαρκεῖν πᾶν. δυσάλητος γὰρ ἄν
εἶην, τοιάνδε μὴ κατοικτεῖρων ἔδραν.

ΙΕΡΕΥΣ.

- ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,
ὄρας μὲν ἡμᾶς ἡλίκοι προσήμεθα
16 βωμοῖσι τοῖς σοῖς· οἱ μὲν οὐδέπω μακρὰν
πτέσθαι σθένοντες, οἱ δὲ σὺν γήραι βαρεῖς
ἱερῆς, ἐγὼ μὲν Ζηνός, οἶδε δ' ἠθέων
λεκτοί· τὸ δ' ἄλλο φύλον ἕξεστεμμένον
20 ἀγοραῖσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς
ναοῖς, ἐπ' Ἴσμηνοῦ τε μαντεία σποδῶ.
πόλις γάρ, ὡσπερ καὐτὸς εἰσορᾶς, ἄγαν
ἤδη σαλεύει κἀνακουφίσαι κἀρα
24 βυθῶν ἔτ' οὐχ οἶα τε φοινίου σάλου,
φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός,
φθίνουσα δ' ἀγέλαις βουνόμοις, τόκοισί τε
ἀγόνοις γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς
28 σκήψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,

- 29 ὑφ' οὗ κενούται δῶμα Καδμείον, μέλας δ'
 "Αιδης στεναγμοῖς καὶ γόοις πλουτίζεται.
 θεοῖσι μὲν νυν οὐκ ἰσούμενόν σ' ἐγώ,
 32 οὐδ' οἶδε παῖδες, ἐζόμεσθ' ἐφέστιοι,
 ἀνδρῶν δὲ πρῶτον ἔν τε συμφοραῖς βίου
 κρίνοντες ἔν τε δαιμόνων συναλλαγαῖς·
 ὅς γ' ἐξέλυσας, ἄστυ Καδμείον μολών,
 36 σκληρᾶς ἀοιδοῦ δασμὸν ὃν παρείχομεν,
 καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον,
 οὐδ' ἐκδιδαχθεῖς· ἀλλὰ προσθήκη θεοῦ
 λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον·
 40 νῦν τ', ὦ κράτιστον πᾶσιν Οἰδίπου κᾶρα,
 ἱκετεύομέν σε πάντες οἶδε πρόστροποι,
 ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε του θεῶν
 φήμην ἀκούσας, εἴτ' ἀπ' ἀνδρὸς οἴσθ' ἀπὸ
 44 ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς
 ζώσας ὀρῶ μάλιστα τῶν βουλευμάτων.
 ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν,
 ἴθ', εὐλαβήθηθ'· ὡς σὲ νῦν μὲν ἦδε γῆ
 48 σωτῆρα κλήζει τῆς πάρος προθυμίας·
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα
 στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὕστερον,
 ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν.
 52 [ὄρνιθι γὰρ καὶ τὴν τότε αἰσίῳ τύχην
 παρέσχεσ ἡμῖν, καὶ τανῦν ἴσος γενοῦ.]
 ὡς, εἴπερ ἄρξεις τῆςδε γῆς, ὡςπερ κρατεῖς,
 ζῆν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν.
 56 ὡς οὐδὲν ἔστιν οὔτε πύργος οὔτε ναῦς
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

ΟΙ. ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά
 μοι

- προσῆλθεθ' ἰμείροντες. εὔ γὰρ οἶδ' ὅτι
 60 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγώ
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.
 τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἓν ἔρχεται
 μόνον καθ' αὐτόν, κοῦδέν' ἄλλον· ἢ δ' ἐμὴ
 64 ψυχὴ πόλιν τε κάμει καὶ σ' ὁμοῦ στένει.
 ὥστ' οὐχ ὑπνω γ' εὔδοντά μ' ἐξεγείρετε,
 ἀλλ' ἴστε πολλὰ μὲν με δακρύσαντα δῆ,
 πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.

68 ἦν δ' εὖ σκοπῶν εὕρισκον ἴασιν μόνην,
ταύτην ἔπραξα. παῖδα γὰρ Μενοικέως
Κρέοντ', ἔμαντοῦ γαμβρόν, ἐς τὰ Πυθικὰ
ἔπεμψα Φοῖβου δώμαθ', ὡς πύθοιθ' ὃ τι
72 δρῶν ἢ τί φωνῶν τήνδε ῥυσαίμην πόλιν.
καί μ' ἤμαρ ἤδη ξυμμετρούμενον χρόνῳ
λυπεῖ, τί πράσσει. τοῦ γὰρ εἰκότος πέρα
ἄπεστι πλείω τοῦ καθήκοντος χρόνου.
76 ὅταν δ' ἴκηται, τηνικαῦτ' ἐγὼ κακὸς
μὴ δρῶν ἂν εἶην πάνθ' ὅσ' ἂν δηλοῖ θεός.

ΙΕ. ἀλλ' εἰς καλὸν σύ τ' εἶπας οἶδε τ' ἀρτίως
Κρέοντα προστείχοντα σημαίνουσί μοι.

80 ΟΙ. ὤναξ Ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τῃ
σωτῆρι βαίῃ, λαμπρὸς ὡς περ ὄμματι.

ΙΕ. ἀλλ' εἰκάσαι μὲν, ἠδύς' οὐ γὰρ ἂν κἀρα
πολυστεφῆς ὦδ' εἶρπε παγκάρπου δάφνης.

84 ΟΙ. τάχ' εἰσόμεσθα· ξύμμετρος γὰρ ὡς κλύειν.
ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως,
τίν' ἡμῖν ἤκεις τοῦ θεοῦ φήμην φέρων ;

ΚΡΕΩΝ.

ἔσθλην. λέγω γάρ, καὶ τὰ δύςφορ' εἰ τύχοι
88 κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν.

ΟΙ. ἔστιν δὲ ποῖον τοῦπος ; οὐτέ γὰρ θρασύς,
οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ.

ΚΡΕ. εἰ τῶνδε χρῆζεις πλησιαζόντων κλύειν,
92 ἔτοιμος εἰπείν, εἶτε καὶ στείχειν ἔσω.

ΟΙ. ἐς πάντα αὐδα. τῶνδε γὰρ πλέον φέρω
τὸ πένθος, ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

ΚΡΕ. λέγοιμ' ἂν οἷ ἤκουσα τοῦ θεοῦ πάρα.
96 ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ
μίασμα χώρας, ὡς τεθραμμένον χθονὶ
ἐν τῇδ', ἐλαθνεῖν, μῆδ' ἀνήκεστον τρέφειν.

ΟΙ. ποίῳ καθαρῶ ; τίς ὁ τρόπος τῆς ξυμ-
φορᾶς ;

100 ΚΡΕ. ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν
λύοντας, ὡς τόδ' αἶμα χειμάζον πόλιν.

ΟΙ. ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην ;

ΚΡΕ. ἦν ἡμῖν, ὤναξ, Λαίϊός ποθ' ἠγεμῶν
104 γῆς τῆςδε, πρὶν σὲ τήνδ' ἀπευθύνειν πόλιν.

- 105 ΟΙ. ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω.
 ΚΡΕ. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς
 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινάς.
- 108 ΟΙ. οἱ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὐρεθήσεται
 ἵχνος παλαιᾶς δυστέκμαρτον αἰτίας;
 ΚΡΕ. ἐν τῇδ' ἔφασκε γῆ. τὸ δὲ ζητούμενον
 ἀλωτόν· ἐκφεύγει δὲ τὰ μελούμενον.
- 112 ΟΙ. πότερα δ' ἐν οἴκοις, ἢ ἔν' ἀγροῖς ὁ Δαίιος,
 ἢ γῆς ἐπ' ἄλλης τῶδε συμπίπτει φόνω;
 ΚΡΕ. θεωρός, ὡς ἔφασκεν, ἐκδημῶν, πάλιν
 πρὸς οἶκον οὐκ ἔθ' ἴκεθ', ὡς ἀπεστάλη.
- 116 ΟΙ. οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ
 κατεῖδ', ὅτου τις ἐκμαθῶν ἐχρήσατ' ἄν;
 ΚΡΕ. θνήσκουσι γάρ, πλὴν εἷς τις, δεσφύβω
 φυγῶν,
 ὧν εἶδε, πλὴν ἓν, οὐδὲν εἶχ' εἰδῶς φράσαι.
- 120 ΟΙ. τὸ ποῖον; ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν,
 ἀρχὴν βραχεῖαν εἰ λάβοιμεν ἐλπίδος.
 ΚΡΕ. ληστὰς ἔφασκε συντυχόντας οὐ μιᾷ
 ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν.
- 124 ΟΙ. πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ
 ἐπράσσειτ' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβη;
 ΚΡΕ. δοκοῦντα ταῦτ' ἦν· Λαίου δ' ὀλωλότος
 οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.
- 128 ΟΙ. κακὸν δὲ ποῖον ἐμποδῶν, τυραννίδος
 οὕτω πεσοῦσης, εἶργε τοῦτ' ἐξειδέναί;
 ΚΡΕ. ἢ ποικιλῶδὸς Σφίγξ τὸ πρὸς ποσὶ
 σκοπεῖν
 μεθέντας ἡμᾶς τὰ φανῆ προσήγετο.
- 132 ΟΙ. ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.
 ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ
 πρὸ τοῦ θανόντος τήνδ' ἔθεσθ' ἐπιστροφὴν
 ὥστ' ἐνδίκως ὄψεσθε καμὲ σύμμαχον,
- 136 γῆ τῇδε τιμωροῦντα τῷ θεῷ θ' ἅμα.
 ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων,
 ἀλλ' αὐτὸς αὐτοῦ, τοῦτ' ἀποσκεδῶ μύσος.
 ὅστις γὰρ ἦν ἐκείνον ὁ κτανῶν, τάχ' ἂν
- 140 καμ' ἂν τοιαύτη χειρὶ τιμωρεῖν θέλοι.
 κείνῳ προσαρκῶν οὖν ἐμαυτὸν ὠφελῶ.
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων

143 ἴστασθε, τούσδ' ἄραντες ἰκτῆρας κλάδους·
 144 ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροίζετω,
 ὡς πᾶν ἐμοῦ δράσοντος. ἦ γὰρ εὐτυχεῖς
 σὺν τῷ θεῷ φανούμεθ', ἦ πεπτωκότες.

ΙΕ. ὦ παῖδες, ἰστώμεσθα· τῶνδε γὰρ χάριν
 148 καὶ δεῦρ' ἔβημεν ὧν ὄδ' ἐξαγγέλλεται.
 Φοῖβος δ' ὁ πέμψας τάςδε μαντείας ἅμα
 σωτήρ θ' ἴκοιτο καὶ νόσου παυστήριος.

ΧΟΡΟΣ.

ὦ Διὸς ἄδυεπὲς φάτι, τίς ποτε τᾶς πολυ-
 χρύσου (στροφὴ ἁ.)
 152 Πυθῶνος ἀγλαὰς ἔβας
 Θήβας; ἐκτέταμαι, φοβερὰν φρένα δειμάτων
 πᾶλλων,
 ἰήιε Δάλιε Παΐαι, ἄμφι σοὶ ἀζόμενος, τί μοι ἢ νέου·
 156 ἦ περιτελλομέναις ὥραις πάλιν ἐξανύσεις χορέος·
 εἰπέ μοι, ὦ χουσίας τέκνον ἐλπίδος, ἄμβροτε
 φάμα.
 πρῶτά σε κεκλόμενος, θύγατερ Διός, ἄμβροτ'
 Ἀθάνα, (ἀντιστροφὴ ἁ.)
 160 γαιάοχόν τ' ἀδελφεὰν
 Ἄρτεμιν, ἃ κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα
 θάσσει,
 καὶ Φοῖβον ἑκαβόλον, ἰὼ
 164 τρισσοὶ ἀλεξίμοροι προφάνητέ μοι,
 εἴ ποτε καὶ προτέρας ἄτας ὑπερορнуμένες πόλει
 ἠνύσατ' ἐκτοπίαν φλόγα πήματος, ἔλθετε καὶ
 νῦν.
 ὦ πόποι, ἀνάριθμα γὰρ φέρω (στρ. β'.)
 168 πήματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ' ἐνὶ
 φροντίδος ἔγχος,
 172 ὧ τις ἀλέξεται. οὔτε γὰρ ἔκγονα
 κλυτὰς χθονὸς αὔξεται, οὔτε τόκοισιν
 ἰηίων καμάτων ἀνέχουσι γυναῖκες·
 ἄλλον δ' ἂν ἄλλῳ προσίδοις, ἄπερ εὔπτερον
 ὄρνιν,
 176 κρεῖσσον ἀμαιμακέτου πυρὸς ὄρμενον ἀκτὰν
 πρὸς ἐσπέρου θεοῦ.

- 179 ὦν πόλις ἀνάριθμος ὄλλυται· (ἀντιστρ. β΄.)
 180 νηλέα δὲ γένεθλα πρὸς πέδῳ θαναταφόρα κεῖται
 ἀνοίκτως·
 ἐν δ' ἄλοχοι πολιαί τ' ἐπι ματέρες
 184 ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι
 λυγρῶν πόνων ἰκτῆρες ἐπιστενάχουσιν.
 παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὕμανλος·
 188 ὦν ὑπερ, ὦ χρυσέα θύγατερ Διὸς εὐῶπα, πέμψον
 ἀλκάν,
 Ἄρεά τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπί-
 δων (στρ. γ΄.)
 φλέγει με περιβόητος ἀντιάζων,
 192 παλίσσυτον δράμημα νωτίσαι πάτρας
 ἄπουρον, εἴτ' ἐς μέγαν θάλαμον Ἀμφιτρίτας,
 196 εἴτ' ἐς τὸν ἀπόξενον ὄρμων
 Θορήκιον κλύδωνα·
 τελεῖ γάρ· εἴ τι νυξ ἀφῆ,
 τοῦτ' ἐπ' ἡμαρ ἔρχεται·
 200 τόν, ὦ πυρφόρων
 ἀστραπαῖν κράτη
 νέμων, πάτερ, ὑπὸ σῶ φθίσσον κεραυνῶ.
 Λύκει' ἀναξ, τά τε σὰ χρυσοστροφῶν ἀπ' ἀγκύ-
 λων (ἀντιστρ. γ΄.)
 204 βέλεα θέλομ' ἂν ἀδάματ' ἐνδατεῖσθαι
 ἄρωγά προσταθέντα, τάς τε πυρφόρους
 Ἄρτεμιδος αἴγλας, ξὺν αἷς Λύκει' ὄρεα διάσσει·
 208 τὸν χρυσομίτραν τε κικλήσκω,
 τᾶσδ' ἐπώνυμον γᾶς,
 οἰνῶπα Βάκχον εὖιον,
 Μαινάδων ὀμόστολον
 212 πλαθῆναι φλέγοντ'
 ἀγλαώπιδι
 πεύκα πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν.
 216 Οἱ. Αἰτεῖς· ἂ δ' αἰτεῖς, τᾶμ' ἐὰν θέλῃς ἔπη
 κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,
 ἀλκῆν λάβοις ἂν κἀνακούφισιν κακῶν·
 ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερῶ,
 220 ξένος δὲ τοῦ πραχθέντος. ἦ γὰρ ἂν μακρὰν
 ἵχνηνον αὐτός, οὐκ ἔχων τι σύμβολον.
 νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστοὺς τελῶ,

- 223 ὑμῖν προφωνῶ πᾶσι Καδμείοις τάδε·
 224 ὅστις ποθ' ὑμῶν Λαίιον τὸν Λαβδάκου
 κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο,
 τοῦτον κελεύω πάντα σημαίνειν ἐμοί·
 κεί μὲν φοβεῖται, τοῦπίκκλημ' ὑπεξελών
 228 αὐτὸς καθ' αὐτοῦ —· πείσεται γὰρ ἄλλο μὲν
 ἄστεργές οὐδέν, γῆς δ' ἄπεισιν ἀσφαλῆς.
 εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονὸς
 τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ
 232 κέρδος τελῶ γὼ χῆ χάρις προσκείσεται.
 εἰ δ' αὖ σιωπήσεσθε, καί τις ἢ φίλου
 δείσας ἀπώσει τοῦπος ἢ χαυτοῦ τόδε,
 ἄκ τῶνδε δράσω, ταῦτα χρῆ κλύειν ἐμοῦ.
 236 τὸν ἀνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστί, γῆς
 τῆςδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,
 μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν τινά,
 μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν
 240 κοινὸν ποιεῖσθαι, μήτε χέρνιβας νέμειν·
 ὠθεῖν δ' ἀπ' οἴκων πάντας, ὡς μιάσματος
 τοῦδ' ἡμῖν ὄντος, ὡς τὸ Πυθικὸν θεοῦ
 μαντεῖον ἐξέφηνεν ἀρτίως ἐμοί.
 244 ἐγὼ μὲν οὖν τοιόςδε τῷ τε δαίμονι
 τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω.
 κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις
 εἷς ὧν λέληθεν εἴτε πλειόνων μέτα,
 248 κακὸν κακῶς νιν ἄμορον ἐκτρῖψαι βίον.
 ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος
 ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότος,
 παθεῖν ἄπερ τοῖς αἰτίοις ἠρασάμην.
 252 ὑμῖν δὲ ταῦτα πάντ' ἐπισκήπτω τελεῖν,
 ὑπὲρ τ' ἔμαντοῦ, τοῦ θεοῦ τε, τῆςδέ τε
 γῆς ὧδ' ἀκάρπως καθέως ἐφθαρμένης.
 οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον,
 256 ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως εἶν,
 ἀνδρὸς γ' ἀρίστου βασιλέως ὀλωλότος,
 ἀλλ' ἐξερευνᾶν· νῦν δ' ἐπεὶ κυρῶ τ' ἐγὼ
 ἔχων μὲν ἀρχάς, ἄς ἐκεῖνος εἶχε πρίν,
 260 ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόσπορον,
 κοινῶν τε παίδων κοῖν' ἄν, εἰ κείνῳ γένος
 μὴ ἄδυστύχησεν, ἦν ἂν ἐκπεφυκότα·

- 263 νῦν δ' ἐς τὸ κείνου κρᾶτ' ἐνήλαθ' ἢ τύχη.
 264 ἀνθ' ὧν ἐγὼ τάδ', ὡσπερὶ τοῦμοῦ πατρός,
 ὑπερμαχοῦμαι κάπλι πάντ' ἀφίξομαι,
 ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν,
 τῷ Δαβδακείῳ παιδὶ Πολυδώρου τε καὶ
 268 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς
 μήτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τινά,
 μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ
 272 τῷ νῦν φθερεῖσθαι κάτι τοῦδ' ἐχθίονι·
 ὑμῖν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις
 τάδ' ἔστ' ἀρέσκονθ', ἢ τε σύμμαχος Δίκη
 χοὶ πάντες εὖ ξυνεῖεν εἰσαεῖ θεοί.
 276 ΧΟΡ. ὡσπερ μ' ἀραῖον ἔλαβες, ὦδ', ἀναξ,
 ἐρῶ.
 οὔτ' ἔκτανον γάρ, οὔτε τὸν κτανόντ' ἔχω
 δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν
 Φοίβου τόδ' εἰπεῖν, ὅστις εἰργασταί ποτε.
 280 ΟΙ. δίκαι' ἔλεξας. ἀλλ' ἀναγκάσαι θεοὺς
 ἂν μὴ θέλωσιν, οὐδ' ἂν εἰς δύναιτ' ἀνήρ.
 ΧΟΡ. τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ', ἃ μοι
 δοκεῖ.
 ΟΙ. εἰ καὶ τρίτ' ἐστί, μὴ παρῆς τὸ μὴ οὐ
 φράσαι.
 284 ΧΟΡ. ἀνακτ' ἀνακτι ταῦθ' ὀρῶντ' ἐπίσταμαι
 μάλιστα Φοίβῳ Τειρεσίαν, παρ' οὗ τις ἂν
 σκοπῶν τάδ', ὦναξ, ἐκμάθοι σαφέστατα.
 ΟΙ. ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.
 288 ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς
 πομπούς· πάλαι δὲ μὴ παρῶν θαυμάζεται.
 ΧΟΡ. καὶ μὴν τά γ' ἄλλα κωφὰ καὶ παλαί
 ἔπη.
 ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγον.
 292 ΧΟΡ. θανεῖν ἐλέχθη πρὸς τινῶν ὀδοιπόρων.
 ΟΙ. ἤκουσα καγὼ τὸν δ' ἰδόντ' οὐδεὶς ὀρᾷ.
 ΧΟΡ. ἀλλ' εἴ τι μὲν δὴ δείματος στέγει μέρος,
 τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδ' ἀράς.
 296 ΟΙ. ὧ μή 'στι δρῶντι τάρβος, οὐδ' ἔπος
 φοβεῖ.
 ΧΟΡ. ἀλλ' οὐξελέγξων αὐτὸν ἔστιν· οἶδε γὰρ

- 298 τὸν θεῖον ἤδη μάντιν ὦδ' ἄγουσιν, ὧ
τάληθές ἐμπέφυκεν ἀνθρώπων μόνω.
- 300 ΟΙ. ὦ πάντα νωμῶν Τειρεσία, διδακτά τε
ἄρρήτά τ' οὐράνιά τε καὶ χθονοστιβῆ,
πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως
οἷα νόσῳ σύνεστιν ἧς σε προστάτην
- 304 σωτῆρά τ', ὦναξ, μῦνον ἐξευρίσκομεν.
Φοῖβος γάρ, εἰ μὴ καὶ κλύεις τῶν ἀγγέλων,
πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν
μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,
- 308 εἰ τοὺς κτανόντας Λαΐον μαθόντες εὖ
κτείναιμεν, ἧ γῆς φυγάδας ἐκπεμφαίμεθα.
σὺ δ' οὖν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν,
μήτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν,
- 312 ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,
ῥῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.
ἐν σοὶ γάρ ἐσμεν ἄνδρα δ' ὠφελεῖν ἀφ' ὧν
ἔχοι τε καὶ δύναιτο, κάλλιστος πόνων.

ΤΕΙΡΕΣΙΑΣ.

- 316 φεῦ φεῦ· φρονεῖν ὡς δεινόν, ἔνθα μὴ τέλη
λύη φρονούντι. ταῦτα γὰρ καλῶς ἐγὼ
εἰδὼς διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἰκόμην.
- ΟΙ. τί δ' ἔστιν, ὡς ἄθνημος εἰσελήλυθας;
- 320 ΤΕΙ. ἄφες μ' ἐς οἴκους· ῥᾶστα γὰρ τὸ σὸν
τε σύ,
καγὼ διοίσω τοῦμόν, ἦν ἐμοὶ πίθη.
- ΟΙ. οὔτ' ἔννομ' εἶπας, οὔτε προσφιλὲς πόλει
τῇδ', ἧ σ' ἔθρεψε, τήνδ' ἀποστερωῶν φάτιν.
- 324 ΤΕΙ. ὁρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν
πρὸς καιρόν· ὡς οὖν μηδ' ἐγὼ ταῦτόν πάθω—
- ΟΙ. μή, πρὸς θεῶν, φρονῶν γ' ἀποστραφῆς,
ἐπεὶ
πάντες σε προσκυνοῦμεν οἷδ' ἰκτήριοι.
- 328 ΤΕΙ. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μή
ποτε
τάμ', ὡς ἂν εἶπω μὴ τὰ σ', ἐκφῆνω κακά.
- ΟΙ. τί φῆς; ξυνειδὼς οὐ φράσεις, ἀλλ
ἐννοεῖς
ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;

- 332 ΤΕΙ. ἐγὼ οὔτ' ἐμαυτόν, οὔτε σ' ἀλγυνῶ. τί
ταῦτ'
ἄλλως ἐλέγχεις ; οὐ γὰρ ἂν πύθοιό μου.
ΟΙ. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου
φύσιν σύ γ' ὀργάνειας, ἐξερεῖς ποτέ,
336 ἀλλ' ὦδ' ἀτεγκτος κάτελεύτητος φανεῖ ;
ΤΕΙ. ὀργὴν ἐμέμψω τὴν ἐμήν' τὴν σὴν δ'
ὁμοῦ
ναίουσαν οὐ κατεῖδες, ἀλλ' ἐμὲ ψέγεις.
ΟΙ. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη
340 κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν ;
ΤΕΙ. ἤξει γὰρ αὐτά, κἂν ἐγὼ σιγῇ στέγω.
ΟΙ. οὐκοῦν ἄ γ' ἤξει καὶ σὲ χρὴ λέγειν ἐμοί.
ΤΕΙ. οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ
θέλεις,
344 θυμοῦ δι' ὀργῆς, ἥτις ἀγριωτάτη.
ΟΙ. καὶ μὴν παρήσω γ' οὐδέν, ὡς ὀργῆς ἔχω,
ἄπερ ξυνιήμ'. ἴσθι γὰρ δοκῶν ἐμοὶ
καὶ ξυμφυτεῦσαι τοῦργον εἰργάσθαι θ', ὅσον
348 μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,
καὶ τοῦργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.
ΤΕΙ. ἀληθες ; ἐννέπω σὲ τῷ κηρύγματι,
ᾧπερ προεῖπας, ἐμμένειν, κἄφ' ἡμέρας
352 τῆς νῦν προσαυδᾶν μήτε τούσδε μήτ' ἐμέ,
ὡς ὄντι γῆς τῆσδ' ἀνοσίω μιάστορι.
ΟΙ. οὕτως ἀναιδῶς ἐξεκίνησας τόδε
τὸ ῥῆμα ; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς ;
356 ΤΕΙ. πέφενγα· τάληθες γὰρ ἰσχυὸν τρέφω.
ΟΙ. πρὸς τοῦ διδαχθεῖς ; οὐ γὰρ ἔκ γε τῆς
τέχνης.
ΤΕΙ. πρὸς σοῦ. σὺ γὰρ μ' ἄκοντα προὔτρέψω
λέγειν.
ΟΙ. ποῖον λόγον ; λέγ' αὖθις, ὡς μᾶλλον
μάθω.
360 ΤΕΙ. οὐχὶ ξυνῆκας πρόσθεν ; ἢ 'κπειρᾶ λέ-
γειν ;
ΟΙ. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὖθις
φράσον.
ΤΕΙ. φονέα σε φημὶ τάνδρὸς οὐ ζητεῖς κυρεῖν.
ΟΙ. ἀλλ' οὐ τι χαίρων δῖς γε πημονὰς ἐρεῖς·

- 364 ΤΕΙ. εἶπω τι δῆτα κάλλ', ἴν' ὀργίζῃ πλέον;
 ΟΙ. ὕσον γε χροῖζεις· ὡς μάτην εἰρήσεται.
 ΤΕΙ. λεληθέναι σε φημι σὺν τοῖς φιλτάτοις
 αἴσχισθ' ὀμιλοῦντ', οὐδ' ὄραῖν ἴν' εἶ κακοῦ.
- 368 ΟΙ. ἦ καὶ γεγηθῶς ταῦτ' αἰὲ λέξειν δοκεῖς;
 ΤΕΙ. εἶπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.
 ΟΙ. ἀλλ' ἐστὶ, πλὴν σοί. σοὶ δὲ τοῦτ' οὐκ
 ἔστ', ἐπεὶ
 τυφλὸς τά τ' ὤτα τὸν τε νοῦν τά τ' ὄμματ' εἶ.
- 372 ΤΕΙ. σὺ δ' ἄθλιός γε ταῦτ' ὄνειδίζων, ἂ σοὶ
 οὐδεὶς ὅς οὐχὶ τῶνδ' ὄνειδιεὶ τάχα.
 ΟΙ. μίᾳς τρέφει πρὸς νυκτός, ὥστε μήτ' ἐμέ,
 μήτ' ἄλλον, ὅστις φῶς ὄρα, βλάψαι ποτ' ἄν.
- 376 ΤΕΙ. οὐ γάρ σε μοῖρα πρὸς γ' ἐμοῦ πεσεῖν,
 ἐπεὶ
 ἱκανὸς Ἀπόλλων, ὃ τάδ' ἐκπρῶξαι μέλει.
 ΟΙ. Κρέοντος, ἦ σοῦ ταῦτα τάξευρήματα;
 ΤΕΙ. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ
 σοί.
- 380 ΟΙ. ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης
 ὑπερφέρουσα τῷ πολυζήλω βίῳ,
 ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
 εἰ τῆςδὲ γ' ἀρχῆς οὐνεχ', ἦν ἐμοὶ πόλις
- 384 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσειν,
 ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος,
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἰμείρεται,
 ὑφείς μάγον τοιόνδε μηχανορράφον,
- 388 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
 μόνον δέδορκε, τὴν τέχνην δ' ἔφν τυφλός.
 ἐπεὶ, φέρ' εἶπέ, ποῦ σὺ μάντις εἶ σαφῆς;
 πῶς οὐχ, ὅθ' ἡ ραψωδὸς ἐνθάδ' ἦν κύων,
- 392 ἠὔδας τι τοῖςδ' ἀστοῖσιν ἐκλυτήριον;
 καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦπιόντος ἦν
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει
 ἦν οὔτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων,
- 396 οὔτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολῶν,
 ὁ μηδὲν εἰδὼς Οἰδίπους, ἔπαυσά νιν,
 γνώμη κυρήσας, οὐδ' ἀπ' οἰωνῶν μαθὼν
 ὃν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις
- 400 παραστατήσειν τοῖς Κρεοντείοις πέλας.

401 κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε
ἀγηλατήσῃ· εἰ δὲ μὴ ἴδοκεις γέρον
εἶναι, παθῶν ἔγνωσ ἂν οἶά περ φρονεῖς.

404 ΧΟΡ. ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη
ὄργῃ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ.
δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.

408 ΤΕΙ. εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν
ἴσ' ἀντιλέξαι· τοῦδε γὰρ καγὼ κρατῶ.
οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξία·—
ὥστ' οὐ Κρέοντος προστάτου γεγράφομαι.—

412 λέγω δ', ἐπειδὴ καὶ τυφλόν μ' ὠνείδισας·
σὺ καὶ δέδορκας, κοῦ βλέπεις ἴν' εἶ κακοῦ,
οὐδ' ἔνθα ναίεις, οὐδ' ὅτων οἰκεῖς μέτα.

416 αἶψ' οἶσθ' ἀφ' ὧν εἶ; καὶ λέληθας ἐχθρὸς ὧν
τοῖς σοῖσιν αὐτοῦ νέρθε κάπῃ γῆς ἄνω;
καὶ σ' ἀμφιπλήξ μητρός τε καὶ τοῦ σοῦ πατρὸς
ἐλᾶ ποτ' ἐκ γῆς τῆςδε δεινόπους ἀρά,
βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκύτον.

420 βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμῆν,
ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,
ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις
ἄνορμον εἰσέπλευσας, εὐπλοίας τυχῶν;

424 ἄλλων δὲ πλῆθος οὐκ ἐπαισθάνει κακῶν,
ἃ σ' ἐξισώσει σοὶ τε καὶ τοῖς σοῖς τέκνοις.
πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στόμα
προπηλάκιζε. σοῦ γὰρ οὐκ ἔστιν βροτῶν
428 κάκιον ὅστις ἐκτριβήσεται ποτε.

ΟΙ. ἢ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;
οὐκ εἰς ὄλεθρον; οὐχὶ θάσσον; οὐ πάλιν
ἄφορρος οἰκῶν τῶνδ' ἀποστραφεῖς ἄπει;

432 ΤΕΙ. οὐδ' ἰκόμην ἔγωγ' ἂν, εἰ σὺ μὴ κάλεις.

ΟΙ. οὐ γάρ τι σ' ἤδη μῶρα φωνήσοντ', ἐπεὶ
σχολῇ σ' ἂν οἴκους τοὺς ἐμοὺς ἐστειλάμην.

ΤΕΙ. ἡμεῖς τοιοῖδ' ἔφουμεν, ὡς μὲν σοὶ δοκεῖ,
436 μῶροι, γονεῦσι δ', οἳ σ' ἔφυσαν, ἔμφρονες.

ΟΙ. ποίοισι; μείνον. τίς δέ μ' ἐκφύει βρο-
τῶν;

ΤΕΙ. ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.

Ο' ὡς πάντ' ἄγαν αἰνικτὰ κάσαφῆ λέγεις.

440 ΤΕΙ. οὐκ οὖν σὺ ταῦτ' ἄριστος εὐρίσκειν
ἔφυς;

ΟΙ. τοιαῦτ' ὀνειδίζ', οἷς ἔμ' εὐρήσεις μέγαν.

ΤΕΙ. αὐτὴ γε μέντοι σ' ἡ τύχη διώλεσεν.

ΟΙ. ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.

444 ΤΕΙ. ἄπειμι τοίνυν· καὶ σὺ, παῖ, κόμιζέ με.

ΟΙ. κομιζέτω δῆθ'· ὡς παρῶν σὺ γ' ἐμποδῶν
ὀχλεῖς, συθείς τ' ἂν οὐκ ἂν ἀλγύναις πλέον.

ΤΕΙ. εἰπὼν ἄπειμ' ὦν οὐνεκ' ἦλθον, οὐ τὸ
σὸν

448 δείσας πρόσωπον. οὐ γὰρ ἔσθ' ὄπου μ' ὀλεῖς.

λέγω δέ σοι· τὸν ἄνδρα τοῦτον, ὃν πάλαι

ζητεῖς ἀπειλῶν, κἀνακηρύσσω φόνον

τὸν Λαίειον, οὗτός ἐστιν ἐνθάδε,

452 ξένος λόγῳ μέτοικος, εἶτα δ' ἐγγενῆς

φανήσεται Θηβαῖος· οὐδ' ἠσθήσεται

τῇ ξυμφορᾷ. τυφλὸς γὰρ ἐκ δευδορκότος

καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἐπι

456 σκήπτρῳ προδεικνύς γαῖαν ἐμπορεύσεται.

φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν

ἀδελφὸς αὐτὸς καὶ πατήρ, κἀξ ἧς ἔφυ

γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς

460 ὁμόσπορός τε καὶ φονεύς. καὶ ταῦτ' ἰὼν

εἴσω λογιζοῦ· κἂν λάβῃς ἐψευσμένον,

φάσκειν ἔμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

ΧΟΡ. Τίς, ὄντιν' ἅ θεσπιέπεια Δελφίς εἶπε
πέτρα (στρ. α΄.)

464 ἄρρητ' ἄρρητων τελέσαντα φοινίαισι χερσίν;

ᾧρα νιν ἀελλάδων

ἵππων σθεναρώτερον

468 φυγᾷ πόδα νωμῶν.

ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρόσκει

πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας·

δειναὶ δ' ἅμ' ἔπονται

472 Κῆρες ἀναπλάκητοι. [(ἀντιστρ. α.)

ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανείσα

φάμα Παρνασσοῦ τὸν ἄδηλον ἄνδρα πάντ'

ἰχνεύειν.

476 φοιτᾷ γὰρ ὑπ' ἀγρίαν

ῥῆσαν ἀνά τ' ἄντρα καὶ

- 478 πετραῖος ὁ ταῦρος,
 μέλεος μελέω ποδι χηρέων,
 480 τὰ μεσόμφαλα γᾶς ἀπονοσφίζων
 μαντεῖα· τὰ δ' αἰεὶ
 ζῶντα περιποτᾶται·
 δεινὰ μὲν οὖν, δεινὰ ταρασσει σοφὸς οἰωνο-
 θέας, (στρ. β'.)
 484 οὔτε δοκοῦντ' οὔτ' ἀποφάσκονθ'· ὅ τι λέξω δ'
 ἀπορῶ.
 πέτομαι δ' ἐλπῖσιν οὔτ' ἐνθάδ' ὄρων οὔτ' ὀπίσω.
 488 τί γὰρ ἦ Λαβδακίδαις
 ἦ τῷ Πολύβου νεῖκος ἔκειτ', οὔτε πάροιθεν ποτ'
 ἔγωγ' οὔτε ταῦν πω
 492 ἔμαθον, πρὸς ὅτου δὴ βασάνῃ σὺν φανερά
 ἐπὶ τὰν ἐπίδαμον φάτιν εἴμ' Οἰδιπόδα Λαβδακί-
 δαις
 496 ἐπίκουρος ἀδήλων θανάτων.
 ἀλλ' ὁ μὲν οὖν Ζεὺς ὁ τ' Ἀπόλλων ξυνετοὶ καὶ
 τὰ βροτῶν (ἀντιστρ. β'.)
 500 εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ γῶ
 φέρεται,
 κρίσις οὐκ ἔστιν ἀληθής· σοφία δ' ἂν σοφίαν
 504 παραμείψειεν ἀνήρ.
 ἀλλ' οὔποτ' ἔγωγ' ἂν, πρὶν ἴδοιμ' ὀρθὸν ἔπος,
 μεμφομένων ἂν καταφαίην.
 508 φανερά γὰρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα
 ποτέ, καὶ σοφὸς ὤφθη, βασάνῃ θ' ἠδύπολις·
 τῷ ἀπ' ἐμᾶς
 512 φρενὸς οὔποτ' ὀφλήσει κακίαν.
 ΚΡΕ. Ἄνδρες πολῖται, δεῖν' ἔπη πεπυσμέ-
 νος
 κατηγορεῖν μου τὸν τύραννον Οἰδίπουν,
 πάρεμ' ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς
 516 ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθέναι
 λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρου,
 οὔτοι βίου μοι τοῦ μακραιῶνος πόθος,
 φέρουσι τήνδε βάξιν. οὐ γὰρ εἰς ἀπλοῦν
 520 ἡ ζημία μοι τοῦ λόγου τούτου φέρει,
 ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,
 κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.

- 523 ΧΟΡ. ἄλλ' ἤλθε μὲν δὴ τοῦτο τοῦνειδος
τάχ' ἄν
- 524 ὀργῇ βιασθὲν μᾶλλον, ἢ γνώμη φρενῶν.
ΚΡΕ. τοῦ πρὸς δ' ἐφάνθη, ταῖς ἐμαῖς γνώ-
μαις ὅτι
πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι; ¹
- ΧΟΡ. ἠὲ δῆτο μὲν τὰδ' οἶδα δ' οὐ γνώμη
τίνι.
- 528 ΚΡΕ. ἐξ ὀμμάτων δ' ὀρθῶν τε κάξ ὀρθῆς
φρενός
κατηγορεῖτο τοῦπίκλημα τοῦτό μου;
- ΧΟΡ. οὐκ οἶδ' ἂ γὰρ δρῶσ' οἱ κρατοῦντες,
οὐχ ὀρῶ.
αὐτὸς δ' ὕδ' ἤδη δωμαίων ἕξω περᾶ:
- 532 ΟΙ. οὗτος σύ, πῶς δεῦρ' ἤλθεις; ἢ τοσόνδ'
ἔχεις
τύλμης πρόσωπον, ὥστε τὰς ἐμὰς στέγας
ἴκου, φονεὺς ὧν τοῦδε τάνδρὸς ἐμφανῶς
ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος;
- 536 φέρ' εἰπέ πρὸς θεῶν, δειλίαν ἢ μωρίαν
ιδῶν τιν' ἐν μοι ταῦτ' ἐβουλεύσω ποιεῖν;
ἢ τοῦργον ὡς οὐ γνωρίσοιμί σου τόδε
δόλω προσέρπου, κοῦκ ἀλεξοίμην μαθῶν;
- 540 ἄρ' οὐχὶ μῶρόν ἐστι τοῦγχείρημά σου,
ἄνευ τε πλήθους καὶ φίλων τυραννίδα
θηρᾶν, ὃ πλήθει χρήμασιν θ' ἀλίσκεται;
- ΚΡΕ. οἶσθ' ὡς ποίησον; ἀντὶ τῶν εἰρημένων
- 544 ἴσ' ἀντάκουσον, κᾶτα κρίν' αὐτὸς μαθῶν.
ΟΙ. λέγειν σὺ δεινός· μανθάνειν δ' ἐγὼ κακός
σοῦ. δυσμενῆ γὰρ καὶ βαρύν σ' εὔρηκ' ἐμοί.
- ΚΡΕ. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἀκούσον ὡς
ἔρῶ.
- 548 ΟΙ. τοῦτ' αὐτὸ μὴ μοι φράζ', ὅπως οὐκ εἶ
κακός.
- ΚΡΕ. εἴ τοι νομίζεις κτῆμα τὴν ἀνθαδίαν
εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς.
- ΟΙ. εἴ τοι νομίζεις ἄνδρα συγγενῆ κακῶς
- 552 δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὔφρονεῖς.
ΚΡΕ. ζύμφημί σοι ταῦτ' ἐνδικ' εἰρησθαι· τὸ δὲ
πάθημ', ὅποῖον φῆς παθεῖν; δίδασκέ με.

- 555 ΟΙ. ἔπειθες, ἢ οὐκ ἔπειθες, ὡς χρεῖη μ' ἐπὶ
 556 τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα;
 ΚΡΕ. καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευμάτι.
 ΟΙ. πόσον τιν' ἤδη δῆθ' ὁ Λαῖος χρόνον . . .
 ΚΡΕ. δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.
 560 ΟΙ. ἄφαντος ἔρρει θανασίμῳ χειρώματι;
 ΚΡΕ. μακροὶ παλαιοὶ τ' ἂν μετρηθεῖεν χρό-
 νοι.
 ΟΙ. τότε οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;
 ΚΡΕ. σοφός γ' ὁμοίως, καὶ ἴσον τιμώμενος.
 564 ΟΙ. ἐμνήσατ' οὖν ἐμοῦ τι τῷ τότε ἐν χρόνῳ;
 ΚΡΕ. οὐκ οὖν ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέ-
 λας.
 ΟΙ. ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;
 ΚΡΕ. παρέσχομεν, πῶς δ' οὐχί; οὐκ ἠκού-
 σαμεν.
 568 ΟΙ. πῶς οὖν τότε οὗτος ὁ σοφὸς οὐκ ἠῦδα
 τάδε;
 ΚΡΕ. οὐκ οἶδ'. ἐφ' οἷς γὰρ μὴ φρονῶ, σιγᾶν
 φιλῶ.
 ΟΙ. τόσον δέ γ' οἶσθα καὶ λέγοις ἂν εὔφρο-
 νῶν.
 ΚΡΕ. ποῖον τόδ'; εἰ γὰρ οἶδά γ', οὐκ ἀρνή-
 σομαι.
 572 ΟΙ. ὀθούνεκ', εἰ μὴ σοὶ ξυνῆλθε, τὰς ἐμὰς
 οὐκ ἂν ποτ' εἶπε Λαίου διαφθοράς.
 ΚΡΕ. εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ'. ἐγὼ δέ
 σου
 μαθεῖν δικαίῳ ταύθ', ἄπερ κάμοῦ σὺ νῦν.
 576 ΟΙ. ἐκμάνθαν' οὐ γὰρ δὴ φονεὺς ἀλώσομαι.
 ΚΡΕ. τί δῆτ'; ἀδελφὴν τὴν ἐμὴν γήμας
 ἔχεις;
 ΟΙ. ἄρνησις οὐκ ἐνεστιν ὧν ἀνιστορεῖς.
 ΚΡΕ. ἄρχεις δ' ἐκείνη ταῦτ' ἄγῃς, ἴσον νέ-
 μων;
 580 ΟΙ. ἂν ἤ θέλουσα, πάντ' ἐμοῦ κομίζεται.
 ΚΡΕ. οὐκ οὖν ἰσοῦμαι σφῶν ἐγὼ δυοῖν τρί-
 τος;
 ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.
 ΚΡΕ. οὐκ, εἰ διδοίης γ' ὡς ἐγώ, σαυτῷ λόγον.

- 584 σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς
 ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον, ἢ
 ἄτρεστῶν εὐδοντ', εἰ τὰ γ' αὐθ' ἕξει κράτη.
 ἐγὼ μὲν οὖν οὔτ' αὐτὸς ἰμείρων ἔφυν
- 588 τύραννος εἶναι μᾶλλον, ἢ τύραννα δρᾶν,
 οὔτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.
 νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἄνευ φόβου φέρω·
 εἰ δ' αὐτὸς ἦρχον, πολλὰ κἂν ἄκων ἔδρων.
- 592 πῶς δῆτ' ἐμοὶ τυραννὶς ἠδίων ἔχειν
 ἀρχῆς ἀλύπου καὶ δυναστείας ἔφω;
 οὔπω τοσοῦτον ἠπατημένος κυρῶ,
 ὥστ' ἄλλα χρῆζειν ἢ τὰ σὺν κέρδει καλά.
- 596 νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται,
 νῦν οἱ σέθεν χρῆζόντες αἰκάλλουσί με.
 τὸ γὰρ τυχεῖν αὐτοῦς ἅπαν ἐνταῦθ' ἐνι.
 πῶς δῆτ' ἐγὼ κεῖν' ἂν λάβοιμ', ἀφείς τάδε;
- 600 οὐκ ἂν γένοιτο. νοῦς κακὸς καλῶς φρονῶν.
 ἀλλ' οὔτ' ἐραστῆς τῆσδε τῆς γνώμης ἔφυν,
 οὔτ' ἂν μετ' ἄλλου δρῶντος ἂν τλαίην ποτέ.
 καὶ τῶνδ' ἔλεγχον, τοῦτο μὲν, Πυθῶδ' ἰὼν
- 604 πεύθου τὰ χρησθέντ' εἰ σαφῶς ἠγγειλά σοι·
 τοῦτ' ἄλλ', εἴαν με τῷ τερασκόπῳ λάβῃς
 κοινῇ τι βουλευσάντα, μή μ' ἀπλῆ κτάνῃς
 ψήφῳ, διπλῆ δέ, τῆ τ' ἐμῇ καὶ σῆ, λαβῶν.
- 608 γνώμῃ δ' ἀδήλω μή με χωρὶς αἰτιῶ.
 οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
 χρηστοὺς νομίζειν, οὔτε τοὺς χρηστοὺς κακοὺς
 φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω
- 612 καὶ τὸν παρ' αὐτῷ βίοντον, ὃν πλεῖστον φιλεῖ.
 ἀλλ' ἐν χρόνῳ γνώσει τὰδ' ἀσφαλῶς· ἐπεὶ
 χρόνος δίκαιον ἄνδρα δείκνυσιν ἄλλος·
 κακὸν δὲ κἂν ἐν ἡμέρᾳ γνοίης μᾶ.,
- 616 ΧΟΡ. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,
 ἄναξ. φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.
 ΟΙ. ὅταν ταχύς τις οὐπιβουλεύων λάθρα
 χωρῆ, ταχὺν δεῖ καμὲ βουλεύειν πάλιν.
- 620 εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν
 πεπραγμέν' ἔσται, τὰ μὰ δ' ἡμαρτημένα.
 ΚΡΕ. τί δῆτα χρῆζεις; ἢ με γῆς ἕξω βαλεῖν;
 ΟΙ. ἤκιστα. θνήσκειν, οὐ φυγεῖν σε βούλομαι.

- 624 ΚΡΕ. ὅταν προδείξης οἶόν ἐστι τὸ φθονεῖν.
 ΟΙ. ὡς οὐχ ὑπέιξων οὐδὲ πιστεύσων λέγεις;
 ΚΡΕ. οὐ γὰρ φρονοῦντά σ' εὖ βλέπω.
 ΟΙ. τὸ γοῦν ἐμόν.
 ΚΡΕ. ἀλλ' ἐξ ἴσου δεῖ κάμόν.
 ΟΙ. ἀλλ' ἔφυς κακός.
 628 ΚΡΕ. εἰ δὲ ξυνίεις μηδέν;
 ΟΙ. ἀρκτέον γ' ὅμως.
 ΚΡΕ. οὗτοι κακῶς γ' ἄρχοντος.
 ΟΙ. ὦ πόλις, πόλις.
 ΚΡΕ. κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνῃ.
 ΧΟΡ. παύσασθ', ἀνακτες· καιρίαν δ' ὑμῖν
 ὁρῶ
 632 τήνδ' ἐκ δόμων στείχουσιν Ἰοκάστην, μεθ' ἧς
 τὸ νῦν παρεστὸς νεῖκος εὖ θέσθαι χρεῶν.

ΙΟΚΑΣΤΗ.

- τί τὴν ἄβουλον, ὦ ταλαίπωροι, στάσιν
 γλώσσης ἐπήρασθ', οὐδ' ἐπαισχύνεσθε γῆς
 636 οὕτω νοσοῦσης ἴδια κινουῦντες κακά;
 οὐκ εἶ σύ τ' οἴκουσ; σύ τε, Κρέων, κατὰ στέγας,
 καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;
 ΚΡΕ. ὅμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις
 640 δρᾶσαι δικαιοῖ, δυοῖν ἀποκρίνας κακοῖν,
 ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτείνει λαβῶν.
 ΟΙ. ξύμφημι· δρωῶντα γὰρ νιν, ὦ γύναι, κα-
 κῶς
 εἴληφα τοῦμόν σῶμα σὺν τέχνῃ κακῇ.
 644 ΚΡΕ. μή νυν ὀναίμην, ἀλλ' ἀραῖος, εἴ σέ τι
 δέδρακ', ὀλοίμην, ὧν ἐπαιτιᾶ με δρᾶν.
 ΙΟ. ὦ πρὸς θεῶν πιστευσον, Οἰδίπους, τάδε,
 μάλιστα μὲν τόνδ' ὄρκον αἰδεσθεῖς θεῶν,
 648 ἔπειτα κάμει, τούσδε θ', οἳ πάρεσί σοι.
 ΧΟΡ. πιθοῦ θελήσας φρονήσας τ', ἀναξ,
 λίσσομαι. (στρ. α'.)
 ΟΙ. τί σοι θέλεις δῆτ' εἰκάθω;
 652 ΧΟΡ. τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὄρκῳ
 μέγαν καταΐδεσαι.
 ΟΙ. οἴσθ' οὖν ἂ χροῖζεις;
 656 ΧΟΡ. οἶδα.

- 657 ΟΙ. φράζε διή τί φής.
 ΧΟΡ. τὸν ἐναγῆ φίλον μήποτ' ἐν αἰτία
 σὺν ἀφανεῖ λόγῳ ἄτιμον βαλεῖν.
 ΟΙ. εὖ νυν ἐπίστω ταῦθ' ὅταν ζητῆς, ἐμοὶ
 ζητῶν ὄλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.
- 660 ΧΟΡ. οὐ τὸν πάντων θεῶν θεὸν πρόμον
 (στρ. β'.)
 Ἄλιον· ἐπεὶ ἄθεος ἄφίλος ὃ τι πύματον
 664 ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω.
 ἀλλὰ μοι δυσμόρῳ γὰ φθίνουσα
 τρύχει ψυχάν, τὰδ' εἰ κακοῖς κακὰ
 668 προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.
 ΟΙ. ὃ δ' οὖν ἴτω, κεί χροῖ με παντελῶς θα-
 νεῖν,
 ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία.
 τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτεῖρω στόμα
 672 ἐλεινόν· οὗτος δ' ἐνθ' ἂν ἦ στυγῆσεται.
 ΚΡΕ. στυγνὸς μὲν εἶκων δῆλος εἶ, βαρὺς δ',
 ὅταν
 θυμοῦ περάσης· αἱ δὲ τοιαῦται φύσεις
 αὐταῖς δικαίως εἰσὶν ἄλγισταί φέρειν.
- 676 ΟΙ. οὐκουν μ' ἐάσεις κακτὸς εἶ;
 ΚΡΕ. πορεύσομαι,
 σοῦ μὲν τυχῶν ἀγνώτος, ἐν δὲ τοῖσδ' ἴσος.
 ΧΟΡ. γύναι, τί μέλλεις κομίζεῖν δόμων τύνδ'
 ἔσω;
 (ἀντιστρ. α'.)
- 680 ΙΟ. μαθοῦσά γ' ἦτις ἢ τύχη.
 ΧΟΡ. δόκησις ἀγνώς λόγων ἤλθε, δάπτει δὲ
 καὶ τὸ μῆνδικον.
 ΙΟ. ἀμφοῖν ἀπ' αὐτοῖν;
 684 ΧΟΡ. ναίχι.
 ΙΟ. καὶ τίς ἦν λόγος;
 ΧΟΡ. ἄλις ἐμοιγ', ἄλις, γὰς προπονουμένας,
 φαίνεται, ἐνθ' ἔληξεν, αὐτοῦ μένειν.
 ΟΙ. ὄραξ' ἴν' ἦκεις, ἀγαθὸς ὦν γνώμην ἀνὴρ,
 688 τοῦμόν παριείς, καὶ καταμβλύνων κέαρ;
 ΧΟΡ. ἀναξ, εἶπον μὲν οὐχ ἅπαξ μόνον,
 (ἀντιστρ. β'.)
 ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα
 692 πεφάνθαι μ' ἂν, εἰ σε νοσφίζομαι,

693 ὅς τ' ἔμᾶν γᾶν φίλαν ἐν πόνοις

ἀλύουσαν κατ' ὀρθὸν οὔρισας,

696 τανῦν τ' εὐπομπος, εἰ δύναιο.

ΙΟ. πρὸς θεῶν δίδαξον κάμ', ἀναξ, ὅτου
ποτὲ

μῆνιν τοσὴνδε πράγματος στήσας ἔχεις.

700 ΟΙ. ἐρῶ· σὲ γὰρ τῶνδ' ἐς πλεόν, γύναι, σέβω·
Κρέοντος, οἶά μοι βεβουλευκῶς ἔχει.

ΙΟ. λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.

ΟΙ. φονέα με φησὶ Λαΐου καθεστάναι.

704 ΙΟ. αὐτὸς ξυνειδῶς, ἢ μαθὼν ἄλλου πάρα;

ΟΙ. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας,
ἐπεὶ

τό γ' εἰς ἑαυτὸν πᾶν ἔλευθεροῖ στόμα.

ΙΟ. σὺ νῦν ἀφείς σεαυτὸν ὧν λέγεις περὶ

708 ἔμοῦ· πάκουσον, καὶ μάθ', οὔνεκ' ἐστὶ σοι

βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.

φανῶ δέ σοι σημεῖα τῶνδε σύντομα.

χρησμὸς γὰρ ἦλθε Λαίῳ ποτ', οὐκ ἐρῶ

712 Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,

ὡς αὐτὸν ἦξοι μοῖρα πρὸς παιδὸς θανεῖν,

ὅστις γένοιτ' ἐμοῦ τε κακείνου πάρα.

καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ

716 λησταὶ φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς·

παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι

τρεῖς, καὶ νιν ἄρθρα κείνος ἐνζεύξας ποδοῖν,

ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.

720 κἀνταῦθ' Ἀπόλλων οὔτ' ἐκείνον ἤνυσεν

φονέα γενέσθαι πατρός, οὔτε Λαΐου,

τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.

τοιαῦτα φῆμαι μαντικαὶ διώρισαν,

724 ὧν ἐντρέπου σὺ μηδέν. ὧν γὰρ ἂν θεὸς

χρεῖαν ἐρευνᾷ, ῥαδίως αὐτὸς φανεῖ.

ΟΙ. οἶόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,

ψυχῆς πλάνημα κἀνακίνησις φρενῶν.

728 ΙΟ. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέ-

γεις;

ΟΙ. ἔδοξ' ἀκούσαί σου τόδ', ὡς ὁ Λαῖος
κατασφαγείη πρὸς τριπλαῖς ἀμαξιτοῖς.

ΙΟ. ἠυδάτο γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.

- 732 ΟΙ. καὶ ποῦ 'σθ' ὁ χῶρος οὗτος, οὗ τόδ' ἦν πάθος ;
 ΙΟ. Φωκὶς μὲν ἢ γῆ κλήζεται, σχιστὴ δ' ὁδὸς εἰς ταὐτὸ Δελφῶν κάπὸ Δαυλίας ἄγει.
 ΟΙ. καὶ τίς χρόνος τοῖςδ' ἐστὶν οὐξεληλυθώς ;
- 736 ΙΟ. σχεδόν τι πρόσθεν, ἢ σὺ τῆςδ' ἔχων χθονός,
 ἀρχὴν ἐφαίνου, τοῦτ' ἐκηρύχθη πόλει.
 ΟΙ. ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι ;
 ΙΟ. τί δ' ἐστὶ σοι τοῦτ', Οἰδίπους, ἐνθύμιον ;
- 740 ΟΙ. μήπω μ' ἐρώτα. τὸν δὲ Λαίϊον φύσιν τίς εἶχε φράζε, τίνα δ' ἀκμὴν ἤβης ἔχων.
 ΙΟ. μέγας, χνοάζων ἄρτι λευκανθεὶς κάρα, μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.
- 744 ΟΙ. οἴμοι τάλας· ἔοικ' ἐμαντὸν εἰς ἀρὰς δεινὰς προβάλλων ἀρτίως οὐκ εἰδέναι.
 ΙΟ. πῶς φῆς; ὀκνῶ τοι πρὸς σ' ἀποσκοπούσ', ἄναξ.
 ΟΙ. δεινῶς ἀθυμῶ, μὴ βλέπων ὁ μάντις ἦ.
- 748 δείξεις δὲ μᾶλλον, ἦν ἐν ἐξείπῃς ἔτι.
 ΙΟ. καὶ μὴν ὀκνῶ μὲν, ἅ δ' ἂν ἔρη μαθοῦσ' ἐρῶ.
 ΟΙ. πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων ἄνδρας λοχίτας, οἳ ἄνῃρ ἀρχηγέτης ;
- 752 ΙΟ. πέντ' ἦσαν οἱ ζύμπαντες, ἐν δ' αὐτοῖσιν ἦν κῆρυξ· ἀπήνη δ' ἤγε Λαίϊον μία.
 ΟΙ. αἰαῖ, τάδ' ἤδη διαφανῆ. τίς ἦν ποτὲ ὁ τούσδε λέξας τοὺς λόγους ὑμῖν, γύναι ;
- 756 ΙΟ. οἰκεύς τις, ὅσπερ ἴκετ' ἐκσωθεὶς μόνος.
 ΟΙ. ἦ καὶν δόμοισι τυγχάνει τανῦν παρών ;
 ΙΟ. οὐ δῆτ'· ἀφ' οὔ γὰρ κείθεν ἦλθε καὶ κράτη σέ τ' εἶδ' ἔχοντα Λαίϊόν τ' ὀλωλότα,
 ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγῶν,
 ἀγρούς σφεπέμψαι κάπὶ ποιμνίων νομάς,
 ὡς πλεῖστον εἶη τοῦδ' ἀποπτος ἄστεως.
 κάπεμψ' ἐγὼ νιν. ἄξιός γάρ, οἳ ἄνῃρ
- 764 δοῦλος, φέρειν ἦν τῆςδε καὶ μεῖζω χάριν.
 ΟΙ. πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν ;

- 766 IO. πάρεστιν. ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι ;
 OI. δέδοικ' ἑμαυτόν, ὧ γύναι, μὴ πόλλ' ἄγαν
 768 εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.
 IO. ἀλλ' ἴξεται μὲν ἄξια δέ που μαθεῖν
 κἀγὼ τὰ γ' ἐν σοὶ δυσφόρως ἔχοντ', ἀναξ.
 OI. κοῦ μὴ στερηθῆς γ', ἐς τοσοῦτον ἐλπίδων
 772 ἔμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μείζονι
 λέξαιμ' ἂν ἢ σοί, διὰ τύχης τοιαῶσδ' ἰών ;
 ἔμοι πατὴρ μὲν Πόλυβος ἦν Κορίνθιος,
 μήτηρ δὲ Μερόπη Δωρίς. ἠγύμην δ' ἀνῆρ
 776 ἀστῶν μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχη
 τοιάδ' ἐπέστη, θαυμάσαι μὲν ἄξια,
 σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἄξια.
 ἀνῆρ γὰρ ἐν δειπνοῖς μ' ὑπερπλησθεῖς μέθρ
 780 καλεῖ παρ' οἴνω, πλαστὸς ὡς εἶην πατρί.
 κἀγὼ βαρυνθεὶς τὴν μὲν οὔσαν ἡμέραν
 μόλις κατέσχον· θάτέρα δ' ἰὼν πέλας
 μητρὸς πατρός τ' ἠλεγχον· οἱ δὲ δυσφόρως
 784 τοῦνειδος ἦγον τῷ μεθέντι τὸν λόγον.
 κἀγὼ τὰ μὲν κείνοιον ἑτερπόμην, ὅμως δ'
 ἔκνιζέ μ' αἰεὶ τοῦθ'· ὑφείρπε γὰρ πολὺ.
 λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι
 788 Πυθῶδε. καὶ μ' ὁ Φοῖβος ὧν μὲν ἰκόμην
 ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια
 καὶ δεινὰ καὶ δύστηνα προῦφάνη λέγων,
 ὡς μητρὶ μὲν χρεῖη με μιχθῆναι, γένος δ'
 792 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄραν,
 φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.
 κἀγὼ ἴπακούσας ταῦτα τὴν Κορινθίαν
 ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα
 796 ἔφευγον, ἔνθα μήποτ' ὀψοίμην κακῶν
 χρησμῶν ὀνειδή τῶν ἐμῶν τελούμενα.
 στείχων δ' ἰκνοῦμαι τούσδε τοὺς χώρους, ἐν οἷς
 σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.
 800 καὶ σοι, γύναι, τὰληθεῖς ἐξερῶ. τριπλῆς
 ὄτ' ἦν κελεύθου τῆσδ' ὀδοιπορῶν πέλας,
 ἐνταῦθά μοι κῆρύξ τε κἀπὶ πωλικῆς
 ἀνῆρ ἀπήνης ἐμβεβῶς, οἶον σὺ φῆς,
 804 ξυνηντίαζον· κἀξ ὁδοῦ μ' ὁ θ' ἠγεμῶν
 αὐτὸς θ' ὁ πρέσβυς πρὸς βίαν ἠλαυνέτην.

806 κάγω τὸν ἐκτρέποντα, τὸν τροχηλάτην,
παίω δι' ὀργῆς· καί μ' ὁ πρέσβυς ὡς ὄρα,
808 ὄχου παραστείχοντα τηρήσας, μέσον
κάρα διπλοῖς κέντροισί μου καθίκετο.
οὐ μὴν ἴσην γ' ἔτισεν, ἀλλὰ συντόμως
σκήπτρω τυπεῖς ἐκ τῆςδε χειρὸς ὑπτιος
812 μέσης ἀπήνης εὐθύς ἐκκυλίνδεται·
κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ
τούτῳ προσήκει Λαίῳ τι συγγενές,
τίς τοῦδέ γ' ἀνδρὸς νῦν ἔτ' ἀθλιώτερος,
816 τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνὴρ ;
ὧ μὴ ξένων ἕξεστι μῆδ' ἀστῶν τινὰ
δόμοις δέχεσθαι, μῆδὲ προσφωνεῖν τινά,
ὠθεῖν δ' ἀπ' οἴκων. καὶ τάδ' οὔτις ἄλλος ἦν
820 ἢ γὰρ π' ἐμαυτῷ τάςδ' ἀρὰς ὁ προστιθείς.
λέχη δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν
χραίνω, δι' ὧνπερ ὤλετ'. ἄρ' ἔφυν κακός ;
ἄρ' οὐχὶ πᾶς ἀναγνος ; εἰ με χρὴ φυγεῖν,
824 καὶ μοι φυγόντι μῆστι τοὺς ἐμοὺς ἰδεῖν,
μὴ μ' ἐμβατεύειν πατρίδος· ἢ γάμοις με δεῖ
μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν
Πόλυβον, ὃς ἐξέφυσε κάξέθρεψέ με.
828 ἄρ' οὐκ ἀπ' ὠμοῦ ταῦτα δαίμονός τις ἂν
κρίνων ἐπ' ἀνδρὶ τῷδ' ἂν ὀρθοίῃ λόγον ;
μὴ δῆτα, μὴ δῆτ', ὧ θεῶν ἀγνὸν σέβας,
ἴδοιμι ταύτην ἡμέραν· ἀλλ' ἐκ βροτῶν
832 βαιὴν ἄφαντος πρόσθεν, ἢ τοιάνδ' ἰδεῖν
κηλῖδ' ἐμαυτῷ συμφορᾶς ἀφιγμένην.

ΧΟΡ. ἡμῖν μὲν, ὦναξ, ταῦτ' ὀκνήρ'. ἕως δ'
ἂν οὔν

πρὸς τοῦ παρόντος ἐκμάθης, ἔχ' ἐλπίδα.

836 ΟΙ. καὶ μὴν τοσοῦτον ἐστὶ μοι τῆς ἐλπίδος,
τὸν ἄνδρα τὸν βοτῆρα προσμεῖναι μόνον.

ΙΟ. πεφασμένον δὲ τίς ποθ' ἢ προθυμία ;

ΟΙ. ἐγὼ διδάξω σ'· ἦν γὰρ εὐρεθῆ λέγων.

840 σοὶ ταῦτ', ἐγὼ γ' ἂν ἐκπεφευγοίην πάθος.

ΙΟ. ποῖον δέ μου περισσὸν ἤκουσας λόγον ;

ΟΙ. ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν
ὡς νιν κατακτείνειαν. εἰ μὲν οὔν ἔτι

844 λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ ἔκτανον.

- 845 οὐ γὰρ γένοιτ' ἂν εἷς γε τοῖς πολλοῖς ἴσος.
εἰ δ' ἄνδρ' ἐν' οἰόζωνον αὐδήσει, σαφῶς
τοῦτ' ἐστὶν ἤδη τοῦργον εἰς ἐμὲ ῥέπον.
- 848 ΙΟ. ἀλλ' ὡς φανέν γε τοῦπος ᾧδ' ἐπίστασο,
κούκ ἐστὶν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν.
πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνη, τάδε.
εἰ δ' οὖν τι κάκτρεποίτο τοῦ πρόσθεν λόγου,
- 852 οὔτοι ποτ', ὦναξ, τόν γε Λαΐου φόνον
φανεῖ δικαίως ὀρθόν, ὅν γε Λοξίας
διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.
καίτοι νιν οὐ κείνός γ' ὁ δύστηνός ποτε
- 856 κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὤλετο.
ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τῆδ' ἐγὼ
βλέψαιμ' ἂν οὔνεκ', οὔτε τῆδ' ἂν ὕστερον.
- ΟΙ. καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην
- 860 πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῆς.
- ΙΟ. πέμψω ταχύνας· ἀλλ' ἴωμεν ἐς δόμους.
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὧν οὐ σοὶ φίλον.
- 864 ΧΟΡ. Εἴ μοι ξυνείη φέροντι μοῖρα τὰν εὖ-
σεπτον ἀγνεῖαν λόγων (στρ. α΄.)
ἔργων τε πάντων, ὧν νόμοι πρόκεινται
ὑψίποδες, οὐρανίαν
δι' αἰθέρα τεκνωθέντες, ὧν Ὀλυμπος
- 868 πατήρ μόνος, οὐδέ νιν
θνατὰ φύσις ἀνέρων
ἔτικτεν, οὐδὲ μήποτε λάθα κατακοιμάσῃ
μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.
- 872 ὕβρις φυτεύει τύραννον· ὕβρις, εἰ πολλῶν
ὑπερπλησθῆ μάταν, (ἀντιστρ. α΄.)
ἃ μὴ ἴκικαιρα μηδὲ συμφέροντα,
- 876 ἀκρότατον εἰσαναβᾶσ'
αἴπος ἀπότομον ὠρουσεν εἰς ἀνάγκαν,
ἔνθ' οὐ ποδὶ χρησίμῳ
χρῆται. τὸ καλῶς δ' ἔχον
- 880 πόλει πάλαισμα μήποτε λῦσαι θεὸν αἰτοῦμαι.
θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.
- 883 εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται,
(στρ. β΄.)
Δίκας ἀφόβητος, οὐδὲ δαιμόνων ἔδη σέβων,
κακά νιν ἔλοιτο μοῖρα,

- 888 δυσπότημου χάριν χλιδᾶς,
εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως
καὶ τῶν ἀσέπτων ἔρξεται,
ἢ τῶν ἀθίκτων ἕξεται ματάζων.
- 892 τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ θυμῶν βέλη
εὕξεται ψυχᾶς ἀμύνειν;
εἰ γὰρ αἱ τοιαῖδε πράξεις τίμιαι, τί δεῖ με χο-
ρεύειν;
- 896 οὐκ ἔτι τὸν ἄθικτον εἶμι γὰρ ἐπ' ὀμφαλὸν σέ-
βων, (ἀντιστρ. β'.)
- 900 οὐδ' ἐς τὸν Ἀβαῖσι ναόν, οὐδὲ τὰν Ὀλυμπίαν,
εἰ μὴ τάδε χειρόδεικτα
πᾶσιν ἀρμόσει βροτοῖς.
ἀλλ', ὦ κρατύνων, εἶπερ ὄρθ' ἀκούεις,
- 904 Ζεῦ, πάντ' ἀνάσων, μὴ λάθοι
σὲ τὰν τε σὰν ἀθάνατον αἰὲν ἀρχάν.
φθίνοντα γὰρ Πυθόχρηστα Δαΐου.
- 908 θέσφατ' ἕξαιροῦσιν ἤδη,
κούδαμοῦ τιμαῖς Ἀπόλλων ἐμφανής· ἔρρει δὲ
τὰ θεῖα.

ΙΟ. Χώρας ἀνακτες, δόξα μοι παρεστάθη

- 912 ναοὺς ἰκέσθαι δαιμόνων, τάδ' ἐν χεροῖν
στέφη λαβούση κάπιθυμιάματα.
ὑψοῦ γὰρ αἶρει θυμὸν Οἰδίπους ἄγαν
λύπαισι παντοίαισιν· οὐδ' ὅποι' ἀνὴρ
- 916 ἔννοος τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
ἀλλ' ἔστι τοῦ λέγοντος, εἰ φόβους λέγοι.
ὅτ' οὖν παραινοῦσ' οὐδὲν ἐς πλεον ποιῶ,
πρὸς σ', ὦ Λύκει' Ἀπολλων, ἄγχιστος γὰρ εἶ,
- 920 ἰκέτις ἀφίγμαι τοῖσδε σὺν κατεύγμασιν,
ὅπως λύσιν τιν' ἡμῖν εὐαγῆ πόρης·
ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον
κεῖνον βλέποντες, ὡς κυβερνήτην νεώς.

ΑΓΓΕΛΟΣ.

- 924 ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου;
μάλιστα δ' αὐτὸν εἶπατ', εἰ κάτισθ' ὅπου.

- ΧΟΡ. στέγαι μὲν αἶδς· καὐτὸς ἔνδον, ὦ ξένε·
928 γυνὴ δὲ μήτηρ ἦδε τῶν κείνου τέκνων.

- 929 ΑΓ. ἄλλ' ὀλβία τε καὶ ξὺν ὀλβίοις· αἰεὶ
γένοιτ', ἐκείνου γ' οὔσα παντελῆς δάμαρ.
ΙΟ. αὐτῶς δὲ καὶ σύ γ', ὦ ξέν'. ἄξιός γάρ εἰ
932 τῆς εὐπειρίας οὔνεκ'. ἀλλὰ φράζ', ὅτου
χρηζὼν ἀφίξαι, χῶ τι σημήναι θέλων.
ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῶ, γύναι.
ΙΟ. τὰ ποῖα ταῦτα; πρὸς τίνοσ' δ' ἀφιγμένος;
936 ΑΓ. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὐξερῶ
τάχα
ἥδοιο μὲν, πῶς δ' οὐκ ἂν, ἀσχάλλοις δ' ἴσως.
ΙΟ. τί δ' ἔστι; ποῖαν δύναμιν ὧδ' ἔχει δι-
πλῆν;
ΑΓ. τύραννον αὐτὸν οὐπιχώριοι χθονόσ'
940 τῆς Ἰσθμίας στήσουσιν, ὡς ἠῦδατ' ἐκεῖ.
ΙΟ. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατῆς
ἔτι;
ΑΓ. οὐ δῆτ', ἐπεὶ νιν θάνατος ἐν τάφοις ἔχει.
ΙΟ. πῶς εἶπας; ἢ τέθνηκε Πόλυβος, ὦ γέ-
ρον;
944 ΑΓ. εἰ μὴ λέγω τάληθές, ἀξιῶ θανεῖν.
ΙΟ. ὦ πρόσπολ', οὐχὶ δεσπότητάδ' ὡς τάχος
μολοῦσα λέξεις; ὦ θεῶν μαντεύματα,
ἴν' ἐστέ' τοῦτον Οἰδίπους πάλαι τρέμων
948 τὸν ἄνδρ' ἔφευγε μὴ κτάνοι· καὶ νῦν ὕδρα
πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦδ' ὕπο.
ΟΙ. ὦ φίλτατον γυναικὸς Ἰοκάστης κἀρα,
τί μ' ἐξεπέμψω δεῦρο τῶνδε δωματίων;
952 ΙΟ. ἄκουε τὰνδρὸς τοῦδε, καὶ σκύπει κλύων,
τὰ σέμν' ἴν' ἤκει τοῦ θεοῦ μαντεύματα.
ΟΙ. οὗτος δὲ τίς ποτ' ἐστί, καὶ τί μοι λέγει;
ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγε-
λῶν
956 ὡς οὐκ ἔτ' ὄντα Πόλυβον, ἀλλ' ὄλωλότα.
ΟΙ. τί φῆς, ξέν'; αὐτὰς μοι σὺ σημήνας γε-
νοῦ.
ΑΓ. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σα-
φῶς,
εὔ' ἴσθ' ἐκείνου θανάσιμον βεβηκότα.
960 ΟΙ. πότερα δόλοισιν, ἢ νόσου ξυναλλαγῆ;
ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάζει ροπή.

- 962 ΟΙ. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.
 ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.
 964 ΟΙ. φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό
 τις

- τὴν Πυθόμαντιν ἐστίαν, ἢ τοὺς ἄνω
 κλάζοντας ὄρνις, ὧν ὑφηγητῶν ἐγὼ
 κτανεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανῶν
 968 κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὄδ' ἐνθάδε
 ἄφαστος ἐγχους, — εἴ τι μὴ τῶμῳ πόθῳ
 κατέφθιθ'· οὕτω δ' ἂν θανῶν εἴη ἔξ ἐμοῦ. —
 τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα
 972 κεῖται παρ' Ἄιδῃ Πόλυβος ἄξι' οὐδενός.
 ΙΟ. οὐκ οὖν ἐγὼ σοι ταῦτα προὔλεγον πάλαι;
 ΟΙ. ἠΐδασ· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.
 ΙΟ. μὴ νῦν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς.
 976 ΟΙ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν
 με δεῖ;
 ΙΟ. τί δ' ἂν φοβοῖτ' ἀνθρώπος, ὃ τὰ τῆς
 τύχης

- κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφῆς;
 εἰκῆ κράτιστον ζῆν, ὅπως δύναίτο τις
 980 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα:
 πολλοὶ γὰρ ἤδη κὰν ὀνειράσιν βροτῶν
 μητρὶ ξυνεννάσθησαν. ἀλλὰ ταῦθ' ὅτω
 παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.
 984 ΟΙ. καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
 εἰ μὴ κύρει ζῶσ' ἢ τεκοῦσα· νῦν δ' ἐπεὶ
 ζῆ, πᾶσ' ἀνάγκῃ, κεῖ καλῶς λέγεις, ὀκνεῖν.
 ΙΟ. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς
 τάφοι.
 988 ΟΙ. μέγας, ξυνίημ'· ἀλλὰ τῆς ζώσης φόβος.
 ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὑπερ;
 ΟΙ. Μερόπης, γεραιέ, Πόλυβος ἧς ὤκει
 μέτα.
 ΑΓ. τί δ' ἔστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;
 992 ΟΙ. θεήλατον μάντευμα δεινόν, ὦ ξένε.
 ΑΓ. ἢ ῥητόν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναί;
 ΟΙ. μάλιστά γ'· εἶπε γάρ με Λοξίας ποτὲ
 χρῆναι μιγῆναι μητρὶ τῆμαυτοῦ, τό τε
 996 πατρῶον αἷμα χερσὶ ταῖς ἐμαῖς ἐλεῖν.

- 997 ὦν οὐνεχ' ἡ Κόρινθος ἐξ ἑμοῦ πάλαι
μακρὰν ἀπωκεῖτ'· εὐτυχῶς μὲν, ἀλλ' ὁμως
τὰ τῶν τεκόντων ὄμμαθ' ἠδιστον βλέπειν.
- 1000 ΑΓ. ἦ γὰρ τάδ' ὀκνῶν κείθεν ἦσθ' ἀπόπτολις;
ΟΙ. πατρός τε χρῆζων μὴ φονεὺς εἶναι, γέ-
ρον.
ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ',
ἄναξ,
ἐπέειπερ εὐνους ἦλθον, ἐξελυσάμην;
- 1004 ΟΙ. καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἑμοῦ.
ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι.
ΟΙ. ἀλλ' οὐποτ' εἶμι τοῖς φυτεύσασιν γ' ὁμοῦ.
- 1008 ΑΓ. ὦ παῖ, καλῶς εἰ δῆλος οὐκ εἰδῶς τί
δραῖς.
ΟΙ. πῶς, ὦ γεραιέ; πρὸς θεῶν, δίδασκέ με.
ΑΓ. εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μο-
λεῖν.
ΟΙ. ταρβῶν γε μή μοι Φοῖβος ἐξέλθη σαφής.
1012 ΑΓ. ἦ μὴ μίασμα τῶν φυτευσάντων λάβης;
ΟΙ. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φο-
βεῖ.
ΑΓ. ἄρ' οἴσθα δῆτα πρὸς δίκης οὐδὲν τρέ-
μων;
ΟΙ. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν
ἔφυν;
- 1016 ΑΓ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ
με;
ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρός, ἀλλ'
ἴσον.
ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;
- 1020 ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὐτ' ἐκεῖνος, οὐτ'
ἐγώ.
ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο;
ΑΓ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λα-
βῶν.
ΟΙ. κᾶθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν
μέγα;
- 1024 ΑΓ. ἦ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.

- 1025 ΟΙ. σὺ δ' ἐμπολήσας, ἢ τυχῶν μ' αὐτῷ δί-
δως;
- ΑΓ. εὐρῶν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.
ΟΙ. ὠδοιπόρεις δὲ πρὸς τί τοὺςδε τοὺς τό-
πους;
- 1028 ΑΓ. ἐνταῦθ' ὀρέοις ποιμνίοις ἐπεστάτουν.
ΟΙ. ποιμὴν γὰρ ἤσθα καπὶ θητεία πλάνης;
ΑΓ. σοῦ γ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν
χρόνῳ.
ΟΙ. τί δ' ἄλγος ἴσχοντ' ἐν κακοῖς με λαμβά-
νεις;
- 1032 ΑΓ. ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.
ΟΙ. οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;
ΑΓ. λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.
ΟΙ. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην.
- 1036 ΑΓ. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὅς εἶ.
ΟΙ. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός,
φράσον.
ΑΓ. οὐκ οἶδ'. ὁ δοὺς δὲ ταῦτ' ἐμοῦ λῶν
φρονεῖ.
ΟΙ. ἦ γὰρ παρ' ἄλλου μ' ἔλαβες, οὐδ' αὐτὸς
τυχῶν;
- 1040 ΑΓ. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι.
ΟΙ. τίς οὗτος; ἢ κάτοισθα δηλῶσαι λόγῳ;
ΑΓ. τῶν Λαίου δήπου τις ὠνομάζετο.
ΟΙ. ἦ τοῦ τυράννου τῆςδε γῆς πάλαι ποτέ;
- 1044 ΑΓ. μάλιστα. τοῦτου τάνδρὸς οὗτος ἦν βοτήρ.
ΟΙ. ἦ κάστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ;
ΑΓ. ὑμεῖς γ' ἄριστ' εἰδεῖτ' ἂν οὐπιχώριοι.
ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστῶτων πέλας,
1048 ὅστις κάτοιδε τὸν βοτήρ', ὃν ἐννέπει,
εἴτ' οὖν ἐπ' ἀγρῶν, εἴτε κἀνθάδ' εἰσιδῶν;
σημήναθ', ὡς ὁ καιρὸς εὐρῆσθαι τάδε.
ΧΟΡ. οἴμαι μὲν οὐδέν' ἄλλον, ἢ τὸν ἐξ
ἀγρῶν,
- 1052 ὃν καμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ
ἦδ' ἂν τάδ' οὐχ ἤκιστ' ἂν Ἰοκάστη λέγοι.
ΟΙ. γύναι, νοεῖς ἐκεῖνον, ὄντιν' ἀρτίως
μολεῖν ἐφιέμεσθα τόν θ' οὗτος λέγει;
- 1056 ΙΟ. τί δ', ὄντιν' εἶπε; μηδὲν ἐντραπήης. τὰ δὲ

1057 ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτην.

ΟΙ. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβῶν
σημεῖα τοιαῦτ', οὐ φανῶ τοῦμὸν γένος.

1060 ΙΟ. μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου
κῆδει, ματεύσῃς τοῦθ'· ἄλις νοσοῦσ' ἐγώ.

ΟΙ. θάρσει. σὺ μὲν γάρ, οὐδ' ἐὰν ἐγὼ ἔκ τρίτης
μητρὸς φανῶ τρίδουλος, ἐκφανεῖ κακῆ.

1064 ΙΟ. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾶ τᾶδε.

ΟΙ. οὐκ ἂν πιθοίμην μὴ οὐ τὰδ' ἐκμαθεῖν
σαφῶς.

ΙΟ. καὶ μὴν φρονοῦσά γ' εὔ τὰ λῶστά σοι
λέγω.

ΟΙ. τὰ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.

1068 ΙΟ. ὦ δύσποτμ', εἴθε μήποτε γνοιῆς ὅς εἰ.

ΟΙ. ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι;
ταύτην δ' εἶτε πλουσίῳ χαίρειν γένει.

ΙΟ. ἰὸν ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω

1072 μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὕστερον.

ΧΟΡ. τί ποτε βέβηκεν, Οἰδίπους, ὑπ'
ἀγρίας

ἄξασα λύπης ἢ γυνή; δέδοιχ' ὅπως
μὴ ἔκ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά.

1076 ΟΙ. ὅποια χρήζει ῥηγνύτω· τοῦμὸν δ' ἐγώ,

κεῖ σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.
αὕτη δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,
τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.

1080 ἐγὼ δ' ἔμαυτὸν παῖδα τῆς Τύχης νέμων

τῆς εὔ διδούσης, οὐκ ἀτιμασθήσομαι.
τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
μῆνές με μικρὸν καὶ μέγαν διώρισαν.

1084 τοιόςδε δ' ἐκφύς οὐκ ἂν ἐξέλθοιμ' ἔτι

ποτ' ἄλλοσ', ὥστε μὴ ἔκμαθεῖν τοῦμὸν γένος.

ΧΟΡ. Εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώ-
μην ἴδρις, (στρ.)

1088 οὐ τὸν Ὀλυμπον, ἀπείρων, ὦ Κιθαιρών, οὐκ
ἔσει τὰν αὔριον

πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν Οἰδίου

1092 καὶ τροφὸν καὶ μητέρ' αὔξειν,

καὶ χορεύεσθαι πρὸς ἡμῶν, ὡς ἐπίηρα φέροντα
τοῖς ἐμοῖς τυράννοις.

- 1096 ἴηιε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἶη.
 τίς σε, τέκνον, τίς σ' ἔτικτε τᾶν μακραιώνων
 ἄρα, (ἀντιστρ.)
- 1100 Πανὸς ὄρεσσιβάτα πατρὸς πελασθεῖς, ἧ σέ γ'
 εὐνάτειρά τις
 Λοξίου; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι
- 1104 εἴθ' ὁ Κυλλάνας ἀνάσπων,
 εἴθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων
 εὐρημα δέξατ' ἔκ του
- 1108 Νυμφᾶν Ἐλικωνίδων, αἷς πλείστα συμπαίζει.
 ΟΙ. Εἰ χροῖ τι κάμει, μὴ ξυναλλάξαντά πω,
 πρέσβεις, σταθμᾶσθαι, τὸν βοτῆρ' ὄραν δοκῶ,
- 1112 ὄνπερ πάλαι ζητοῦμεν. ἐν τε γὰρ μακροῦ
 γήραι ξυνάδει τῷδε τάνδροι σύμμετρος,
 ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκέτας
 ἔγνωκ' ἑμαυτοῦ· τῇ δ' ἐπιστήμη σύ μου
- 1116 προὔχοις τάχ' ἂν που, τὸν βοτῆρ' ἰδὼν πάρος.
 ΧΟΡ. ἔγνωκα γάρ, σάφ' ἴσθι· Λαΐου γὰρ ἦν,
 εἶπερ τις ἄλλος, πιστὸς ὡς νομεὺς ἀνήρ.
 ΟΙ. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,
- 1120 ἧ τόνδε φράζεις;
 ΑΓ. τοῦτον, ὄνπερ εἰσορᾶς.
 ΟΙ. οὔτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέ-
 πων
 ὄσ' ἂν σ' ἐρωτῶ. Λαΐου ποτ' ἦσθα σύ;

ΘΕΡΑΠΩΝ.

- ἦ, δοῦλος, οὐκ ὠνητός, ἀλλ' οἴκοι τραφεῖς.
- 1124 ΟΙ. ἔργον μεριμνῶν ποῖον, ἧ βίον τίνα;
 ΘΕ. ποίμναις τὰ πλείστα τοῦ βίου ξυνειπό-
 μην.
 ΟΙ. χώροις μάλιστα πρὸς τίσι ξύναυλος ὢν;
 ΘΕ. ἦν μὲν Κιθαιρών, ἦν δὲ πρόσχωρος τό-
 πος.
- 1128 ΟΙ. τὸν ἄνδρα τόνδ' οὖν οἶσθα τῆδέ που
 μαθῶν;
 ΘΕ. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέ-
 γεις;
 ΟΙ. τόνδ', ὃς πάρεστιν. ἧ ξυναλλάξας τί
 πως;

- 1131 ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὑπο.
 1132 ΑΓ. κούδέν γε θαῦμα, δέσποτ'. ἀλλ' ἐγὼ
 σαφῶς
 ἀγνώτ' ἀναμνήσω νιν. εὖ γὰρ οἶδ' ὅτι
 κάτοιδεν, ἦμος τὸν Κιθαιρώνας τόπον.
 ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνὶ
 1136 ἐπλησίαζον τῷδε τάνδρῳ τρεῖς ὄλους
 ἐξ ἦρος εἰς ἀρκτοῦρον ἐκμήνους χρόνους·
 χειμῶνα δ' ἤδη τὰμά τ' εἰς ἔπαυλ' ἐγὼ
 ἤλαυνον, οὐτός τ' εἰς τὰ Δαΐου σταθμά.
 1140 λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον ;
 ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.
 ΑΓ. φέρ' εἰπέ νῦν, τότε οἶσθα παῖδά μοι τινα
 δούς, ὡς ἐμαντῷ θρέμμα θρεφαίμην ἐγὼ ;
 1144 ΘΕ. τί δ' ἐστί ; πρὸς τί τοῦτο τοῦπος ἱστο-
 ρεῖς ;
 ΑΓ. ὄδ' ἐστίν, ὧ ἴαν, κείνος, ὃς τότε ἦν
 νέος.
 ΘΕ. οὐκ εἰς ὄλεθρον ; οὐ σιωπήσας ἔσει ;
 ΟΙ. ἄ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σά
 1148 δεῖται κολαστοῦ μᾶλλον, ἢ τὰ τοῦδ' ἔπη.
 ΘΕ. τί δ', ὧ φέριστε δεσποτῶν, ἀμαρτάνω ;
 ΟΙ. οὐκ ἐννέπων τὸν παῖδ', ὃν οὗτος ἱστορεῖ.
 ΘΕ. λέγει γὰρ εἰδῶς οὐδέν, ἀλλ' ἄλλως πο-
 νεῖ.
 1152 ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ'
 ἐρεῖς.
 ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ'
 αἰκίσῃ.
 ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέ-
 ρας ;
 ΘΕ. δύστηνος, ἀντὶ τοῦ ; τί προσχρήζων
 μαθεῖν ;
 1156 ΟΙ. τὸν παῖδ' ἔδωκας τῷδ', ὃν οὗτος ἱστορεῖ ;
 ΘΕ. ἔδωκ' ὀλέσθαι δ' ὠφελον τῷδ' ἡμέρα.
 ΟΙ. ἀλλ' εἰς τόδ' ἤξεις, μὴ λέγων γε τοῦνδι-
 κον.
 ΘΕ. πολλῷ γε μᾶλλον, ἦν φράσω, διόλλυ-
 μαι.
 1160 ΟΙ. ἀνήρ ὄδ', ὡς ἔοικεν, εἰς τριβὰς ἐλά.

- 1161 ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον, ὡς δοίην
πάλαι.
ΟΙ. πόθεν λαβών; οἰκείον, ἢ ἔξ ἄλλου τινός;
ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.
- 1164 ΟΙ. τίνος πολιτῶν τῶνδε, κάκ ποίας στέγης;
ΘΕ. μὴ πρὸς θεῶν, μή, δέσποθ', ἰστόρει
πλέον.
ΟΙ. ὄλωλας, εἰ σε ταῦτ' ἐρήσομαι πάλιν.
ΘΕ. τῶν Λαΐου τοίνυν τις ἦν γεννημάτων.
- 1168 ΟΙ. ἢ δοῦλος, ἢ κείνου τις ἐγγενῆς γεγώς;
ΘΕ. οἴμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέ-
γειν.
ΟΙ. κᾶγωγ' ἀκούειν. ἀλλ' ὅμως ἀκουστέον.
ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλήζεθ'. ἢ δ' ἔσω
- 1172 κάλλιστ' ἂν εἴποι σὴ γυνὴ τάδ' ὡς ἔχει.
ΟΙ. ἢ γὰρ δίδωσιν ἠδὲ σοι;
ΘΕ. μάλιστα, ἄναξ.
ΟΙ. ὡς πρὸς τί χρείας;
ΘΕ. ὡς ἀναλώσαιμί νιν.
ΟΙ. τεκοῦσα τλήμων;
1176 ΘΕ. θεσφάτων γ' ὄκνω κακῶν.
ΟΙ. ποίων;
ΘΕ. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.
ΟΙ. πῶς δῆτ' ἀφήκας τῷ γέροντι τῷδε σύ;
ΘΕ. κατοικτίσας, ὦ δέσποθ', ὡς ἄλλην χθόνα
δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ
- 1180 κάκ' εἰς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἶ,
ὃν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.
ΟΙ. ἰὸν ἰού' τὰ πάντ' ἂν ἐξήκοι σαφῆ.
ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,
- 1184 ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν
οἷς τ'
οὐ χρῆν ὀμιλῶν, οὓς τέ μ' οὐκ ἔδει κτανῶν.
- 1186 ΧΟΡ. Ἰὼ γενεαὶ βροτῶν, (στρ. α'.)
ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.
τίς γάρ, τίς ἀνὴρ πλέον
τᾶς εὐδαιμονίας φέρει
ἢ τοσοῦτον ὅσον δοκεῖν
- 1192 καὶ δόξαντ' ἀποκλίνειαι;
τὸ σόν τοι παράδειγμ' ἔχων;

- 1194 τὸν σὸν δαίμονα, τὸν σόν, ὦ τλᾱμον Οἰδιπόδα,
βροτῶν
οὐδὲν μάκαρίζω·
- 1196 ὅστις καθ' ὑπερβολὰν (ἀντιστρ. α΄.)
τοξεύσας ἐκράτεις προτοῦ πάντ' εὐδαίμονος ὄλ-
βου,
ὦ Ζεῦ, κατὰ μὲν φθίσας
τὰν γαμφώνυχα παρθένον
- 1200 χροσημῶδόν· θανάτων δ' ἐμᾶ
χώρα πύργος ἀνέστας·
ἐξ οὗ καὶ βασιλεὺς καλεῖ
ἐμός, καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν
Θήβαισιν ἀνάσσων.
- 1204 τανῦν δ' ἀκούειν, τίς ἀθλιώτερος; (στρ. β΄.)
τίς ἄταις ἀγρίαις, τίς ἐν πόνοις
ξύνοικος ἀλλαγᾶ βίου;
ἰὼ κλεινὸν Οἰδίπου κάρα,
- 1208 ὦ μέγας λιμὴν
αὐτὸς ἤρκεσεν
παιδὶ καὶ πατρὶ
θαλαμηπόλῳ πεσεῖν,
πῶς ποτε, πῶς ποθ' αἱ πατρῷαί σ' ἄλοκες φέ-
ρειν, τάλας,
- 1212 σίγ' ἐδυνάθησαν ἐς τοσόνδε;
ἐφεῦρέ σ' ἄκονθ' ὁ πάνθ' ὀρῶν χρόνος, (ἀν-
δικάζει τ' ἀγαμον γάμον πάλαι [τιστρ. β΄.]
τεκνοῦντα καὶ τεκνούμενον.
- 1216 ἰὼ Λαΐαγενὲς τέκνον,
εἴθε σ', εἴθε σε
μήποτ' εἰδόμαν.
δύρομαι γὰρ ὡς
περίαλλ' ἰαχέων
- 1220 ἐκ στομάτων. τὸ δ' ὀρθὸν εἰπεῖν, ἀνέπνευσά τ'
ἐκ σέθεν
καὶ κατεκοίμησα τοῦμὸν ὄμμα.

ΕΞΑΓΓΕΛΟΣ.

- Ἦ γῆς μέγιστα τῆςδ' αἰὲ τιμώμενοι,
1224 οἷ' ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'
ἀρεῖσθε πένθος, εἶπερ ἐγγενῶς ἔτι

- 1226 τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.
οἶμαι γὰρ οὐτ' ἂν Ἴατρον, οὔτε Φᾶσιν ἂν
- 1228 νῦφαι καθαρῶ τήνδε τὴν στέγην, ὅσα
κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ, κακὰ
ἐκόντα κούκ ἄκοντα. τῶν δὲ πημονῶν
μάλιστα λυποῦσ' αἰ φανῶσ' αὐθαίρετοι.
- 1232 ΧΟΡ. λείπει μὲν οὐδ' ἂ πρόσθεν ἤδεμεν, τὸ
μὴ οὐ
βαρῦστον' εἶναι· πρὸς δ' ἐκείνοισιν τί φῆς;
ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ
μαθεῖν, τέθνηκε θεῖον Ἰοκύστης κάρᾳ.
- 1236 ΧΟΡ. ὦ δυστάλαινα, πρὸς τίνοσ' αἰτίας;
ΕΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲπραχθέντων
τὰ μὲν
ἄλγιστ' ἄπεστιν· ἢ γὰρ ὄψις οὐ πάρα.
ὅμως δ', ὅσον γε κὰν ἐμοὶ μνήμης ἔνι,
- 1240 πεύσει τὰ κείνης ἀθλίας παθήματα.
ὅπως γὰρ ὀργῇ χρωμένη παρῆλθ' ἔσω
θυρῶνος, ἱετ' εὐθὺ πρὸς τὰ νυμφικὰ
λέχη, κόμην σπῶσ' ἀμφιδεξίους ἄκμαῖς·
- 1244 πύλας δ', ὅπως εἰσῆλθ', ἐπιρρήξασ' ἔσω,
καλεῖ τὸν ἤδη Δαΐιον πάλαι νεκρόν,
μνήμην παλαιῶν σπερμάτων ἔχουσ', ὑφ' ὧν
θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι
- 1248 τοῖς οἴσιν αὐτοῦ δύστεκνον παιδουργίαν.
γοᾶτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς
ἐξ ἀνδρὸς ἀνδρα καὶ τέκν' ἐκ τέκνων τέκοι.
χῶπως μὲν ἐκ τῶνδ' οὐκ ἔτ' οἶδ' ἀπόλλυται.
- 1252 βῶων γὰρ εἰσέπαισεν Οἰδίπους, ὑφ' οὗ
οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν·
ἀλλ' εἰς ἐκείνον περιπολοῦντ' ἐλεύσομεν.
φοιτᾷ γάρ, ἡμᾶς ἔγχος ἐξαιτῶν πορεῖν,
- 1256 γυναῖκά τ' οὐ γυναῖκα, μητρώαν δ' ὅπου
κίχοι διπλῆν ἀρουραν οὗ τε καὶ τέκνων.
λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις·
οὐδεὶς γὰρ ἀνδρῶν, οἳ παρῆμεν ἐγγύθεν.
- 1260 δεινὸν δ' αὔσας, ὡς ὑφηγητοῦ τινός,
πύλαις διπλαῖς ἐνήλατ'· ἐκ δὲ πυθμένων
ἔκλινε κοῖλα κληῖθρα, κάμπιπτει στέγη.
οὐ δὴ κρεμαστὴν τὴν γυναῖκ' ἐσείδομεν,

- 1264 πλεκταῖς ἑώρας ἐμπεπλεγμένην. ὁ δὲ
ὕπως ὄρα νιν, δεινὰ βρυχηθεὶς τάλας,
χαλᾶ κρεμαστὴν ἀρτάνην· ἐπεὶ δὲ γῆ
ἔκειτο τλήμων, δεινὰ δ' ἦν τὰνθένδ' ὄραν.
- 1268 ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους
περόνας ἀπ' αὐτῆς, αἷσιν ἐξεστέλλετο,
ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων,
αὐδῶν τοιαῦθ', ὄθούνεκ' οὐκ ὄψαινό νιν,
- 1272 οὔθ' οἷ' ἔπασχεν, οὔθ' ὅποι' ἔδρα κακά,
ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει
ὀψοίαθ', οὐς δ' ἔχρηζεν οὐ γνωσοίατο.
τοιαῦτ' ἐφυμνῶν, πολλάκις τε κούχ' ἄπαξ
- 1276 ἤρασσ' ἐπαίρων βλέφαρα. φοίνια δ' ὁμοῦ
γλῆναι γένει' ἔτεγγον, οὐδ' ἀνίεσαν
φόνου μυδώσας σταγόνας, ἀλλ' ὁμοῦ μέλας
ὄμβρος χαλάζης αἱμάτων ἐτέγγετο.
- 1280 τάδ' ἐκ δυοῖν ἔρρωγεν, οὐ μόνῳ, κακά,
ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῆ κακά.
ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πάροιθε μὲν
ὄλβος δικαίως· νῦν δὲ τῆδε θῆμέρα
- 1284 στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν
ὅσ' ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν.

ΧΟΡ. νῦν δ' ἔσθ' ὁ τλήμων ἐν τίνι σχολῇ
κακοῦ ;

- ΕΞ. βοᾷ διοίγειν κληῖθρα, καὶ δηλοῦν τινα
- 1288 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,
τὸν μητρός —, αὐδῶν ἀνόσι', οὐδὲ ῥητά μοι,
ὡς ἐκ χθονὸς ρίψων ἑαυτόν, οὐδ' ἔτι
μενῶν δόμοις ἀραῖος, ὡς ἠράσατο.
- 1292 ῥώμης γε μέντοι καὶ προηγητοῦ τινὸς
δεῖται· τὸ γὰρ νόσημα μείζον ἢ φέρειν.
δείξει δὲ καὶ σοι. κληῖθρα γὰρ πυλῶν τάδε
διοίγεται· θέαμα δ' εἰσόψει τάχα
- 1296 τοιοῦτον, οἶον καὶ στρυγούντ' ἐποικτίσαι.
ΧΟΡ. ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
ὦ δεινότατον πάντων, ὅσ' ἐγὼ
προσέκυρσ' ἤδη. τίς σ', ὦ τλήμων,
1300 προσέβη μανία ; τίς ὁ πηδήσας
μείζονα δαίμων τῶν μακίστων
πρὸς σῆ δυσδαίμονι μοίρα ;

- 1303 φεῦ φεῦ, δύσταν'. ἀλλ' οὐδ' ἐσιδεῖν
 1304 δύναμαί σ', ἐθέλων πόλλ' ἀνερέσθαι,
 πολλὰ πυθέσθαι, πολλὰ δ' ἀθρῆσαι
 τοίαν φρίκην παρέχεις μοι.
 ΟΙ. αἰαῖ, αἰαῖ,
 1308 δύστανος ἐγώ. ποῖ γὰς φέρομαι
 τλάμων; πᾶ μοι φθογγὰ φοράδην;
 ἰὼ δαῖμον, ἴν' ἐξήλου.
 1312 ΧΟΡ. ἐς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψι-
 μον.
 ΟΙ. ἰὼ σκότου (στρ. α'.)
 νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
 ἀδάματόν τε καὶ δυσούριστον ὄν.
 1316 οἴμοι,
 οἴμοι μάλ' αὔθις· οἶον εἰσέδου μ' ἅμα
 κέντρων τε τῶνδ' οἴσθημα καὶ μνήμη κακῶν.
 ΧΟΡ. καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πῆμα-
 σιν
 1320 διπλᾶ σε πενθεῖν καὶ διπλᾶ φορεῖν κακά.
 ΟΙ. ἰὼ φίλος, (ἀντιστρ. α'.)
 σὺ μὲν ἐμὸς ἐπίπολος ἔτι μόνιμος. ἔτι γὰρ
 ὑπομένεις με τὸν τυφλὸν κηδεύων.
 1324 φεῦ φεῦ.
 οὐ γὰρ με λήθεις, ἀλλὰ γινώσκω σαφῶς,
 καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὁμως.
 ΧΟΡ. ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα
 σὰς
 1328 ὄψεις μαρᾶναι; τίς σ' ἐπῆρε δαιμόνων;
 ΟΙ. Ἀπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,
 (στρ. β'.)
 ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ πάθηα.
 1332 ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.
 τί γὰρ ἔδει μ' ὄραν,
 ὅτι γ' ὄρωντι μηδὲν ἦν ἰδεῖν γλυκί;
 1336 ΧΟΡ. ἦν ταῦθ' ὅπωςπερ καὶ σὺ φῆς.
 ΟΙ. τί δῆτ' ἐμοὶ βλεπτόν, ἢ στερκτόν, ἢ
 προσῆγορον
 ἔτ' ἔστ' ἀκούειν ἠδονᾶ, φίλοι;
 1340 ἀπάγετ' ἐκτόπιου ὅτι τάχιστα με,
 1344 ἀπάγετ', ὦ φίλοι, τὸν ὄλεθρον μέγαν,

- 1345 τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς.
ἐχθρότατον βροτῶν.
ΧΟΡ. δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,
- 1348 ὡς σ' ἠθέλησα μηδαμὰ γινῶναι ποτ' ἄν.
ΟΙ. ὅλοιθ', ὅστις ἦν, ὃς ἀγρίας πέδας
(ἀντιστρ. β'.)
νομάδος ἐπιποδίας ἔλυέ μ', ἀπό τε φόβου
ἔρυτο κἀνέσωσεν, οὐδὲν εἰς χάριν πράσσων.
- 1352 τότε γὰρ ἂν θανῶν
οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος.
- 1356 ΧΟΡ. θέλονται κάμοι τοῦτ' ἂν ἦν.
ΟΙ. οὐκουν πατρός γ' ἂν φονεὺς ἦλθον, οὐδὲ
νυμφίος
βροτοῖς ἐκλήθην ὧν ἔφυν ἄπο.
- 1360 νῦν δ' ἄθεος μὲν εἰμ', ἀνοσίων δὲ παῖς,
1364 ὁμολεχῆς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.
εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν,
τοῦτ' ἔλαχ' Οἰδίπους.
ΧΟΡ. οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι
καλῶς.
- 1368 κρείσσων γὰρ ἦσθα μηκέτ' ὧν, ἧ ζῶν τυφλός.
ΟΙ. ὡς μὲν τάδ' οὐχ ὧδ' ἔστ' ἄριστ' εἰργασμένα,
μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι.
ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων
- 1372 πατέρα ποτ' ἂν προσεΐδον εἰς Ἄιδου μολῶν,
οὐδ' αὖ τάλαιναν μητέρ', οἷν ἐμοὶ δυοῖν
ἔργ' ἔστι κρείσσον' ἀγχόνης εἰργασμένα.
ἄλλ' ἢ τέκνων δῆτ' ὄψις ἦν ἐφίμερος,
- 1376 βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί.
οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτέ
οὐδ' ἄστου γ', οὐδὲ πύργος, οὐδὲ δαιμόνων
ἀγάλαθ' ἰρά, τῶν ὁ παντλήμων ἐγὼ
- 1380 κάλλιστ' ἀνὴρ εἰς ἓν γε ταῖς Θήβαις τραφεῖς
ἀπεστέρησ' ἐμαυτόν, αὐτὸς ἐννέπων
ᾠθεῖν ἅπαντας, τὸν ἀσεβῆ, τὸν ἐκ θεῶν
φανέντ' ἀναγνον, καὶ γένους τοῦ Λαΐου.
- 1384 τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμὴν
ὀρθοῖς ἐμελλον ὄμμασιν τούτους ὄραν;
ἦκιστά γ' ἄλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν

- 1387 πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμεν
 1388 τὸ μάποκλῆσαι τοῦμόν ἄθλιον δέμας,
 ἴν' ἢ τυφλός τε καὶ κλύων μηδέν. τὸ γὰρ
 τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ.
 ἰὼ Κιθαιρών, τί μ' ἐδέχον; τί μ' οὐ λαβῶν
 1392 ἔκτεινας εὐθύς, ὡς ἔδειξα μήποτε
 ἔμαντὸν ἀνθρώποισιν ἔνθεν ἦν γεγώς;
 ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια
 λόγῳ παλαιὰ δώμαθ', οἶον ἄρά με
 1396 κάλλος κακῶν ὑπουλον ἐξεθρέφατε.
 νῦν γὰρ κακός τ' ὦν κακῶν εὐρίσκομαι.
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη,
 δρυμός τε, καὶ στενωπός ἐν τριπλαῖς ὁδοῖς,
 1400 αἰ τοῦμόν αἶμα τῶν ἐμῶν χειρῶν ἄπο
 ἐπίετε πατρός, ἄρά μου μέμνησθ' ὅτι
 οἷ' ἔργα δράσας ὑμῖν, εἶτα δεῦρ' ἰὼν
 ὀποῖ' ἔπρασσον αὐθις; ὦ γάμοι, γάμοι,
 1404 ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
 ἀνεῖτε ταῦτὸν σπέρμα, κάπεδειξατε
 πατέρας, ἀδελφούς, παῖδας, αἶμ' ἐμφύλιον,
 νύμφας, γυναῖκας, μητέρας τε, χῳπόσα
 1408 αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.
 ἄλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἂ μηδὲ δρᾶν καλόν,
 ὅπως τάχιστα, πρὸς θεῶν, ἔξω μέ που
 καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον
 1412 ἐκρίψατ', ἔνθα μήποτ' εἰςὄψεσθ' ἔτι.
 ἴτ', ἀξιώσατ' ἀνδρὸς ἄθλιον θιγεῖν.
 πείθεσθε, μὴ δείσητε. τὰμὰ γὰρ κακὰ
 οὐδεὶς οἶός τε πλὴν ἐμοῦ φέρειν βροτῶν.
 1416 ΧΟΡ. ἄλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε
 Κρέων τὸ πράσσειν καὶ τὸ βουλευεῖν· ἐπεὶ
 χώρας λείπεται μῶνος ἀντὶ σοῦ φύλαξ.
 Οἱ. οἴμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;
 1420 τίς μοι φανεῖται πίστις ἔνδικος; τὰ γὰρ
 πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.,
 ΚΡΕ. οὔθ' ὡς γελαστής, Οἰδίπους, ἐλήλυθα,
 οὔθ' ὡς ὄνειδιῶν τι τῶν πάρος κακῶν.
 1424 ἄλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι
 γένεθλα, τὴν γοῦν πάντα βόσκουσιν φλόγα
 αἰδεῖσθ' ἀνακτος Ἥλιου, τοιόνδ' ἄγος

- 1427 ἀκάλυπτον οὕτω δεικνύναι, τὸ μήτε γῆ,
 1428 μήτ' ὄμβρος ἰρός, μήτε φῶς προσδέξεται.
 ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε.
 τοῖς ἐν γένει γὰρ τὰγγενῆ μάλισθ' ὄραν
 μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.
- 1432 Οἱ. πρὸς θεῶν, ἐπέειπερ ἐλπίδος μ' ἀπέσπα-
 σας,
 ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,
 πιθοῦ τί μοι πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.
 ΚΡΕ. καὶ τοῦ με χρείας ὧδε λιπαρεῖς τυχεῖν;
- 1436 Οἱ. ρίψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ',
 ὅπου
 θνητῶν φανοῦμαι μηδενὸς προσήγορος.
 ΚΡΕ. ἔδρασ' ἄν, εὔ τοῦτ' ἴσθ' ἄν, εἰ μὴ τοῦ
 θεοῦ
 πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.
- 1440 Οἱ. ἀλλ' ἢ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις,
 τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.
 ΚΡΕ. οὕτως ἐλέχθη ταυθ'· ὅμως δ' ἴν' ἔστα-
 μεν
 χρείας, ἄμεινον ἐκμαθεῖν τί δραστήον.
- 144 Οἱ. οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;
 ΚΡΕ. καὶ γὰρ σὺ νῦν τᾶν τῷ θεῷ πίστιν
 φέροις.
 Οἱ. καὶ σοὶ δ' ἐπισκῆπτω τε καὶ προστρέψο-
 μαι,
 τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον
- 1448 θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ.
 ἐμοῦ δὲ μήποτ' ἀξιωθήτω τόδε
 πατρῶον ἄστν ζῶντος οἰκητοῦ τυχεῖν.
 ἀλλ' ἔα με ναίειν ὄρεσιν, ἐνθα κληῖζεται
- 1452 οὐμὸς Κιθαιρῶν οὗτος, ὃν μήτηρ τέ μοι
 πατήρ τ' ἐθέσθην ζῶντι κύριον τάφον,
 ἴν' ἐξ ἐκείνων, οἳ μ' ἀπωλλύτην, θάνω.
 καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἄν νόσον
- 1456 μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἄν ποτε
 θνήσκων ἐσώθην, μὴ 'πί τῷ δεινῷ κακῷ.
 ἀλλ' ἢ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω.
 παίδων δὲ τῶν μὲν ἀρσένων μή μοι, Κρέων,
- 1460 προσθῆ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ

- 1461 σπάνιν ποτὲ σχεῖν, ἐνθ' ἂν ὦσι, τοῦ βίου
ταῖν δ' ἀθλίαιν οἰκτραῖν τε παρθένοιον ἐμαῖν,
αῖν οὐ ποθ' ἡμῆ χωρὶς ἐστάθη βορᾶς
- 1464 τράπεζ' ἄνευ τοῦδ' ἀνδρός, ἀλλ' ὅσων ἐγὼ
ψαύοιμι, πάντων τῶνδ' ἀεὶ μετειχέτην
αῖν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν
ψαῦσαί μ' ἔασον, κάποκλαύσασθαι κακά.
- 1468 ἴθ', ὦναξ,
ἴθ', ὦ γονῆ γενναῖε. χερσί τᾶν θιγῶν
δοκοῖμ' ἔχειν σφάς, ὥσπερ ἡνίκ' ἔβλεπον.
τί φημί ;
- 1472 οὐ δὴ κλύω που, πρὸς θεῶν, τοῖν μοι φίλοιν
δακρυρῥοοῦντοιν, καί μ' ἐποικτεῖρας Κρέων
ἔπεμψέ μοι τὰ φίλτατ', ἐκγόνοιον ἐμοῖν ;
λέγω τι ;
- 1476 ΚΡΕ. λέγεις. ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,
γνοὺς τὴν παροῦσαν τέρψιν, ἣ σ' εἶχεν πάλαι.
ΟΙ. ἀλλ' εὐτυχοίης, καὶ σε τῆςδε τῆς ὁδοῦ
δαίμων ἄμεινον ἢ μὲ φρουρήσας τύχοι.
- 1480 ὦ τέκνα, ποῦ ποτ' ἐστέ ; δεῦρ' ἴτ', ἔλθετε
ὡς τὰς ἀδελφὰς τὰςδε τὰς ἐμὰς χέρας,
αἰ τοῦ φυτουργοῦ πατρὸς ὑμῖν ὧδ' ὄραν
τὰ πρόσθε λαμπρὰ προὔξένησαν ὄμματα·
- 1484 ὅς ὑμῖν, ὦ τέκν', οὐθ' ὄρων οὐθ' ἱστορῶν,
πατὴρ ἐφάνθην ἐνθεν αὐτὸς ἠρόθην.
καὶ σφῶ δακρύω· προςβλέπειν γὰρ οὐ σθένω·
νοοῦμενος τὰ λοιπὰ τοῦ πικροῦ βίου,
- 1488 οἶον βιῶναι σφῶ πρὸς ἀνθρώπων χρεῶν.
ποίας γὰρ ἀστῶν ἤξετ' εἰς ὀμιλίας ;
ποίας δ' ἑορτάς, ἐνθεν οὐ κεκλαυμέναι
πρὸς οἶκον ἴξεσθ' ἀντὶ τῆς θεωρίας ;
- 1492 ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἤκητ' ἀκμάς,
τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,
τοιαῦτ' ὄνειδη λαμβάνων, ἃ τοῖςδε τοῖς
γονεῦσιν ἔσται σφῶν θ' ὁμοῦ δηλήματα ;
- 1496 τί γὰρ κακῶν ἄπεστι ; τὸν πατέρα πατὴρ
ὑμῶν ἔπεφνε· τὴν τεκοῦσαν ἤροσεν,
ὅθεν περ αὐτὸς ἐσπάρη, κακ τῶν ἴσων
ἐκτήσαθ' ὑμᾶς, ὥνπερ αὐτὸς ἐξέφν.
- 1500 τοιαῦτ' ὄνειδιεῖσθε. κᾶτα τίς γαμεῖ ;

- 1501 οὐκ ἔστιν οὐδείς, ὦ τέκν', ἀλλὰ δηλαδὴ
 χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.
 ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ
- 1504 ταύταιν λέλειψαι, νῶ γάρ, ὦ φυτεύσαμεν,
 ὀλώλαμεν δὺ ὄντε, μὴ σφε περιίδης
 πτωχὰς ἀνάδρους, ἐγγενεῖς, ἀλωμένας,
 μηδ' ἐξισώσης τάςδε τοῖς ἐμοῖς κακοῖς.
- 1508 ἀλλ' οἴκτισόν σφας, ὦδε τηλικὰςδ' ὄρων
 πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.
 ξύννευσον, ὦ γενναῖε, σῆ ψαύσας χερί.
 σφῶν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας,
- 1512 πόλλ' ἂν παρήνουν· νῦν δὲ τοῦτ' εὐχεσθ' ἐμοί,
 οὔ καιρὸς ἐὰ ζῆν, τοῦ βίου δὲ λῴονος
 ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.
 ΚΡΕ. ἄλις ἴν' ἐξήκεις δακρύων. ἀλλ' ἴθι
 στέγης ἔσω.
- 1516 ΟΙ. πειστέον, κεῖ μηδὲν ἠδύ.
 ΚΡΕ. πάντα γὰρ καιρῶ καλά.
 ΟΙ. οἷσθ' ἐφ' οἷς οὖν εἶμι;
 ΚΡΕ. λέξεις, καὶ τότεῖς εἶσομαι κλύων.
 ΟΙ. γῆς μ' ὅπως πέμψεις ἄποικον.
 ΚΡΕ. τοῦ θεοῦ μ' αἰτεῖς δόσιν.
 ΟΙ. ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω.
 ΚΡΕ. τοιγαροῦν τεύξει τάχα.
- 1520 ΟΙ. φῆς τάδ' οὖν;
 ΚΡΕ. ἂ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν
 μάτην.
 ΟΙ. ἄπαγέ νῦν μ' ἐντεῦθεν ἦδη.
 ΚΡΕ. στείχέ νυν, τέκνων δ' ἀφοῦ.
 ΟΙ. μηδαμῶς ταύτας γ' ἔλη μου.
 ΚΡΕ. πάντα μὴ βούλου κρατεῖν.
 καὶ γὰρ ἀκράτησας, οὔ σοι τῷ βίῳ ξυνέσπετο.
- 1524 ΧΟΡ. ὦ πάτρας Θήβης ἔνοικοι, λεύσσει,
 Οιδίπους ὄδε,
 ὅς τὰ κλείν' αἰνίγματ' ἤδη καὶ κράτιστος ἦν ἀνὴρ,
 ὅς τις οὐ ζήλω πολιτῶν καὶ τύχαις ἐπιβλέπων,
 εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.
- 1528 ὥστε θνητὸν ὄντ', ἐκείνην τὴν τελευταίαν ἰδεῖν
 ἡμέραν ἐπισκοποῦντα, μηδέν' ὀλβίζειν, πρὶν ἂν
 τέρμα τοῦ βίου περάσῃ, μηδὲν ἀλγεινὸν παθῶν.

NOTES.

THE fatherly address ὦ τέκνα is followed by way of explanation—the rather, as the assembled suppliants are partly men in years—by the honorable addition of their descent from the ancient lord of the land: a highly gratifying encomium, just as the Athenians liked to hear themselves called Κεκροπίδαι, Ἐρεχθεῖδαι, παῖδες Κραναοῦ, Αἰγίος στρατός, Θησεῖδαι. The Tragedians much affect such collocations as Κάδμου τοῦ πάλαι (cf. 1043, and *Ed. C.* 69, Θησεὺς τοῦ πρὶν Αἰγέως τόκος) νέα τροφή (*progenies*): *Ant.* 14, μιᾷ θανόντων ἡμέρα διπλῆ χερί. 170. *Ed. C.* 622. *Æsch.* *Sept.* 721, πόνοι δόμων νέοι παλαιοῖσι συμμιγεῖς κακοῖς. *Infra*, 916.

2. Euripides in Aristoph. *Thesm.* 888 τί δὴ σὺ θάσσεις τάςδε τυμβήρεις ἔδρας; Elsewhere, θακεῖν, προσθακεῖν (*Ed. C.* 1168). καθῆσθαι ἔδραν, *sessionem sedere*, cf. 10. 13. 15. 20. 32. The similarity of sound (cf. θώκος, θῶκος, θᾶκος) and an obscure perception of a cognate meaning, led earlier poets to use θαόζειν in the sense of θαάσσειν, θάσσειν: thus Empedocles ap. *Sext. Empir.* 218, Bekker. σοφίης ἐπ' ἀκροισι θαόζει. *Æsch.* *Suppl.* 603, Ζεὺς ὑπ' ἀρχᾶς οὔτινος θαόζων.

3. The ἱκέται, in token of their placing themselves under the protection of the gods, bore in their hands laurel or olive boughs wound round with fillets of wool (στέμματα, στίφη, *velamina*, cf. 913; hence ἐριόσπετοι κλάδοι in *Æschylus*). These were placed on the altars or images of the gods, and were removed when the desired object was attained, the protection afforded, the prayer fulfilled, cf. 143. Hence here as v. 19, ἐξεστεμμένοι (*κεκοσμημένοι*, στέμματ' ἔχοντες ἐν χερσὶν ἀνὰ κλάδοις) is transferred to the persons of the ἱκέται, as in *Virg. Æn.* 7, 154, *ramis Palladis velati*.

4. Cf. 186.

6. *Œdipus* inquires, in the first place, what is the meaning of the ἱκετεία assembled in front of his palace, then what is the occasion of the sacrifices ascending before his eyes, and of the prayers and lamentations resounding in his ears from the city around the Acropolis. Both these points are included in ἤ, and to both the priest makes answer v. 19 ff. Hence 4, 5, though in point of form it comes in merely as a remark, must in point of matter be taken interrogatively.

7. ἄλλων, apposition to ἀγγέλων, making the antithesis to αὐτός more pointed: not from messengers, who are others, on whom therefore there is no depending, as they may be mistaken, or may give a false report. Otherwise *Aj.* 516. *Phil.* 38.

8. ὁ—καλούμενος, I, of all men, called the famous *Œdipus*,

cf. 40. 1207. 1380. 1524 ff. Œdipus speaks these words not in proud self-consciousness—he is only reminding them of the general voice of the people—but in deep compassion for the sufferings of Thebes, and in the bitter consciousness of the vast disparity between his lauded greatness, and the little that he, after all, can do to help in the distress. As, however, it must needs be a comfort to the *ικέται*, to be assured that their illustrious ruler is interested for them, so to the spectator it is a trait of tragic irony, that, at the very turning-point of his *κλεινότης*, he calls this to mind.

9 ff. The question, put generally in v. 2, is here addressed more particularly to the spokesman of the *ικέται*: Speak, in what condition have ye here set you down, in fear, or already stricken by calamity? (speak) assured that I will be ready to do all I can to help you. The object of a *ικετεία* may be twofold; either the warding off of impending peril, or deliverance from actually present calamity: hence *τίνι τρόπῳ* (*πῶς διακείμενοι*) is more exactly defined by the epexegetic participles: cf. Plato Phæd. 59, A, οὕτω διακείμεθα, ποτὲ μὲν γελῶντες ἐνίοτε δὲ δακρύνοντες, cf. Krüger Gr. 59, l. A. 7. Instead of the antithesis to *δείσαντες* that one expects to follow, viz. *ἤδη παθόντες* or *ἀναγλάντες*, Œdipus chooses the milder expression *στέρξαντες*, i. e. having been fain to accommodate yourselves, as man needs must, to a misfortune which has already reached you. Cf. Œd. C. 509, *στέρξον, perfer*. Some copyists, not taking this meaning of the word, have foolishly altered it to *στέξαντες*, which appears already in Par. A.

13. For I must indeed be hard-hearted, did I not compassionate a *ικετεία* such as this (of helpless children and old men). For *μὴ οὐ κατοικτείρων*, I have written with Par. A. and other good authorities, *μὴ κατ*. For as one could not say *δυσάλητος ἂν εἶην, εἰ μὴ οὐ κατοικτείροισι*, so neither *μὴ οὐ κατοικτείρων*. Comp. the exactly similar passage 76 f. (For the *μὴ οὐ*, often wrongly put by the copyists—cf. on 220—the only possible way of justifying it here, would be to assume that the *οὐ* is appended merely by way of external correlation to the negative implied in *δυσάλητος* = *οὐκ εὐάλητος*.)

14—57. The Priest, answering v. 15 the first, and 19 ff. the second question, explains, that those most in need of succour have confidingly come to Œdipus's domestic altars, while the rest of the population (cf. 182 ff.) has formed processions to the other sanctuaries.

15. In *ὄρας μὲν ἡμᾶς*, the verb is put foremost because the antithesis in the Priest's thoughts, unexpressed, is "But learn also concerning the rest:" while in 19, *τὸ δ' ἄλλο φύλον* is opposed (cross-wise) to the parties mentioned immediately before as forming the *ικετεία* to Œdipus's palace [i. e. in the first the form of opposition is *ὄρας μὲν ἡμᾶς . . . ἀκούε δὲ τοὺς ἄλλους*, in the second *ἡμεῖς μὲν προσήμεθα β. τ. σοῖς . . . τὸ δ' ἄλλο φύλον ἀγ. θακεῖ*]. Similar inversions in the members of antitheses are frequent in Homer, cf. Il. i. 20; xxiii. 635. Od. xvi. 336 ff. i. 146. *Infra*, 320 f.

16. The emphasis falls on τοῖς σοῖς opposed to ἀγοραῖσι, 20 f., i. e. at the altars and images of the θεοὶ προστατήριοι, in and before Œdipus's palace; above all, of Zeus Ἐρκείος, Apollo Ἄγνιεύς (919 f.), then perhaps of Artemis (Æsch. Sept. 449) and of Pallas (Ant. 1183 f.), which were the principal deities of Thebes, 159 ff. 187 ff.

17. The metaphor rests on extension of the sense in which νεοσοῖ, *infantes*, is customary with the Tragedians, Eur. Heracl. 10. Andr. 441. Here, the νέα τροφή, v. 1, may have influenced the choice of expression. — σὺν γῆραι βαρεῖς, συνόντες γῆραι (on Œd. C. 7) καὶ βαρυνόμενοι αὐτῷ, as Œd. C. 1652, σὺν νόσοις ἀλγεινός, cf. Phil. 185 ff. 266. Aj. 1017, *infra*, 1112. Similarly Virgil, *madida cum veste gravatus*.

18. The assembly consists of boys, of chosen young men, and aged priests, as Homer, Il. ix. 575, describes a similar solemn procession to Meleager, when he in anger kept himself aloof from the fight: τὸν δὲ λίσσοντο γέροντες Αἰτωλῶν, πέμπον δὲ θεῶν ἱερῆας ἀρίστους, Ἐξελεῖν καὶ ἀμῦναι. (This alone is sufficient against Bentley's ἱερεὺς ἐγὼ μὲν Ζηνός.)—From ἐγὼ μὲν Ζηνός (Ζεὺς Ἀγοραῖος in Thebes, Paus. ix. 25. 3) supply οἱ δὲ ἄλλων θεῶν. For οἶδε τ' ἠθέων, for the sake of agreement, we must read οἶδε δ' ἠθέων (attested by a good authority).

20. In the different markets of the city (one known to Pausanias, in the Kadmeia, another mentioned by Xenophon, Hell. v. 2, 29, in opposition to the Kadmeia, which latter, according to v. 161, was situated in the lower city, north-east from the Acropolis) in which the θεοὶ ἀγοραῖοι, Zeus, Hermes, Athene, Artemis (161) had altars or temples: moreover at both the temples of Pallas, and at the Ismenion; as it was the custom, in time of trouble, to have recourse to all the πολιτισσοῦχοι θεοί, πεδιονόμοι τε (here Pallas and Apollo) κάγορᾶς ἐπίσκοποι, Æsch. Sept. 253. Since Pallas was worshipped under several names in and about Thebes, as Ὀγκα, Ἴσμηνία, Ζωστηρία, Καδμεία, Ἀλαλκομενεία, the temples here meant cannot be defined: one of them may be that built by Cadmus to Ὀγκα, Æsch. Sept. 483. Paus. ix. 12, 2, in the south of the Kadmeia close by the Oncean gate. Every Athenian, however, would be reminded by the διπλοὶ ναοί here, of his own citadel-goddess (Πολιάς and Parthenos), whom the patriotic poet here also purposely puts foremost in the enumeration; cf. 159, and on Phil. 134. The Ἴσμηνιον, ἀλαθῆς μαντίων θῶκος, Pind. Pyth. 11, 2, where Ἐμπυρομαντεία was practised, as in Olympia, Herod. viii. 134. Antig. 1005 f., lay outside the Homolöian gate. From Sophocles's expression, it appears that the μάντις Ismenos was thought to be buried in this sanctuary of Apollo, whereas, according to the tradition elsewhere, the name of the river Ismenos was derived from the son of Apollo and Melia, or of Amphion and Niobe. (If σποδός could be taken to mean the altar (πυρά), the βωμὸς Ἀπόλλωνος Σποδίου, Paus. ix. 11, 5, where μαντικὴ ἀπὸ κληδόνων was exercised, might be available here. But then Ἴσμηνοῦ could not be explained.)

23. The city is thought of as a living being, carried away and overwhelmed by an inundation (φοῖνιος σάλος, because of the deaths on every side). Hence this image underlies v. 46, 50 f. Cf. 174.

25. The land is dying in all its vital powers, while the fruits wither away, the herds fall off, and the women are either barren or give birth to lifeless abortions, cf. 171, 254, 270 f. These threefold calamities are the standing expression of the wrath of the gods: so according to Philostratus, Vit. Apoll. p. 51, 21, ἡ γῆ οὐ συνεχάρει (the king's murderers) ἴστασθαι τὴν τε γὰρ σποράν, ἣν ἐς αὐτὴν ἐποιῶντο, πρὶν ἐς κάλυκα ἤκειν, ἔφθειρε, τοὺς τε τῶν γυναικῶν τόκους ἀτελεῖς ἐποίει, καὶ τὰς ἀγέλας πονήρως ἐβοσκεν. Hence in wishes and imprecations we have often the same formula, e.g. Herod. iii. 65 (cf. vi. 139), ταῦτα μὲν ποιῶσι ὑμῖν γῆ τε καρπὸν ἐκφέρει καὶ γυναῖκες τε καὶ ποῖμναι τίκτοισιν.

27. The pestilence is a θεός, as El. 175, χρόνος εὐμαρῆς θεός: Simon. Amorg. 6, 102, λιμὸς δυσμενῆς θεός: in Philoxenos, γάμος λαμπρότατος θεός: Soph. Fr. 662, ἡ φρόνησις ἀγαθὴ θεός μέγας: and so is all that in its kind is conceived as being great and mighty in its operation. This θεός is called πυρφόρος, because it is his work that αἰεὶ πυραὶ νεκῶν καίοντο θαμναί, Il. i. 52. Cf. 190 f.

28. ἐν—σκήψας, Thuc. ii. 47, ἐγκατασκήψαι. Cf. Hor. Carm. 1, 3, 30, macies et nova febrium Terris incubuit cohors. With ἐλαύνει, agitāt, cf. Aj. 499, 743.

29. The whole city is called δῶμα Καδμείον (the Thebans, v. 1, being collectively reckoned as members of the Cadmean family) as a great house, over against the δῶμα of Hades, who is called μέλας in contrast to the πυρφόρος θεός. The expression πλουτίζεται seems to allude to Πλούτων, cf. on 70.

31. ἰσοῦμενον depends on κρίνοντες, 34. The thought, Œdipus not put upon a par with a god, serves for rhetorical elevation of the following ἀνδρῶν δὲ πρῶτον ff., and at the same time explains the unusual circumstance of a ἱκετεία to the abode of a man.

34. συμφοραὶ βίου, βιωτικαὶ συντυχίαι, Schol. δαιμόνων συναλλαγαι, extraordinary dispensations of the gods, as the Sphinx before, and the pestilence now, cf. 38.

35. μολών, although not even a Theban but ξένος. Otherwise 396.

36. σκληρὰ αἰοδός. The Sphinx is so called, because she pronounced as an oracle the riddle she had learnt of the Muses, Apollod. iii. 5, 8, hence 130, ἡ ποικιλιδός: 391, ἡ ραψωδός κύων: cf. Eur. Phœn. 1545. Œdipus delivered Thebes from the tribute paid to the Sphinx; for, until her riddle was solved, she seized and devoured one Theban on each occasion, whence Æschylus calls her, Sept. 526, ὠμόσιτον, πόλεως ὄνειδος, and ἀρπαξάνδραν κῆρα.

37. Œdipus, before the solution, had neither casually gathered any thing on the part of the Thebans as to the nature of the enigma (ἐξειδώς), which might have helped him, nor had any one purposely enlightened him (ἐκδιδαχθείς). Cf. 398.

38. "By divine assistance"—and this the priest puts emphatically prominent: yet is Œdipus all the while an ἐχθροδαίμων! Note the tragic irony.

39. λέγει νομίζει τε, cf. Œd. C. 1304.

40. Cf. 8. Often we have καὶ νῦν or νῦν τε where we expect καὶ καὶ νῦν, and even now, the simple νῦν being strongly accented, cf. 427.

43. θεοῦ φήμην (cf. Aj. 998) ἀκούσας and ἀπ' ἀνδρὸς εἰδὼς correspond inversely with ὑφ' ἡμῶν and προσθήκη θεοῦ, v. 37 f. The divine suggestion is also distinguished by the form of expression φήμην θεοῦ ἀκούσας from the mere ἀπ' ἀνδρὸς.

44. To men approved (by deeds) there is also the best success in the issues of their *counsels*. ξυμφοραὶ τῶν βουλ., ἀποβάσεις, *eventus*; ζώσας, as 485; in the opposite sense, El. 1139, θανόντα, CEd. C. 617, θνήσκει πίστις.

46. βροτῶν ἄριστος shews how highly not only the κράτος of Œdipus, 40, but also his ἀρετή is extolled by the Thebans.

47. Instead of following up the νῦν μὲν outright with the opposite, the priest euphemistically couches it in the milder form of a wish that this may never be: μηδαμῶς μεμνώμεθα. Similarly Calchas, Æsch. Ag. 126, ἀγρεῖ μὲν, — οἷον μὴ τις ἄγα κνεφάσῃ.

48. προμηθίας in inferior copies, false. The priest takes for granted that Œdipus has the power, and exhorts him only to shew a resolute readiness to help; and Œdipus also in his reply goes to this point, that he has done all προθύμως, and will continue to do so.

49. *Infra* 1221, ἀνέπνευσά τ' ἐκ σέθεν καὶ κατεκοίμησα τοῦμόν ὄμμα. From the original form μεμνηοίμην comes, according to the Ionic law, μεμνέωμην (as κεκτεώμην), Il. xxiii. 361; Attic μεμνώμην (as κεκτώμην) Xen. Cyr. i. 6, 3. Anab. i. 7, 5. The conjunctive μεμνώμεθα preferred by some, *ne sinas nos meminisse*, is too like a threat, therefore incompatible with the reverence shewn by the priest.

50 f. Cf. Creusæ Fr. 1, 2, ὀρθὴ μὲν ἢ γλῶσσο' ἐστιν, ἀσφαλῆς δ' ὁ νοῦς. Ant. 162, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ Πολλῶ σάλω σείσαντες ὄρθωσαν πάλιν.

52. ὄρνιθι αἰσίω, *fausta avi*, a phrase not so common in Greek: though Hipponax has δεξιῶ ἔρωδιῶ and δεξιῶ σίττη ἰλθεῖν, Fr. 59 and LXII. Meinek. The verses which I have bracketed, as disturbing the order of the thoughts, and startling in point of expression, seem to be an ancient variation to 35 ff.

55. ξὺν ἀνδράσιν, ἀνδροπληθέος, as El. 61, ῥῆμα σὺν κέρδει. Cf. on Phil. 26. CEd. C. 586.

56. Alcæi Fr. 23, Ἄνδρες πόλιος πύργος ἀρείιοι. Nicias ap. Thuc. vii. 77, Ἄνδρες πόλις καὶ οὐ τείχη οὐδὲ νῆες ἀνδρῶν κεναί.

57. Either ἔρημος ἀνδρῶν or ἀνδρῶν μὴ ξυνοικούντων ἔσω would have sufficed, but Sophocles, by combining both expressions, brings more vividly before our senses the dreariness of the desolation: as one might say ἐρημωθεῖσα τοῦ μὴ ξυνοικεῖν ἀνδρας ἐν αὐτῇ. Cf. on Aj. 464. Phil. 31. A similar thought in Xen. Cyr. iv. 4, 5, οἰκουμένη χώρα πολλοῦ ἀξίον κτῆμα, ἐρήμη δ' ἀνθρώπων οὔσα ἐρήμη καὶ τῶν ἀγαθῶν γίγνεται.

58. Even in its style and phraseology, Œdipus's speech bears the impress of the lively emotion and deep concern under which he speaks. γνωτὰ κοῦκ ἀγνωτὰ μοι is said with strong emphasis, in Homeric fashion (cf. Il. iii. 59. vi. 333. Hes. Theog. 551, γνῶ ῥ' οὐδ' ἠγνοίησεν), cf. 1230.

60. Instead of letting νοσοῦντες complete itself formally with οὐ νοσεῖτε ἐξ ἴσου, Œdipus heightens the exclusiveness of his grief by

a more suitable turn of expression. For the spectator the words contain this by-meaning: None of them all is so sick (*νοσεί*) as Œdipus, *i. e.* so near to misfortune, cf. 1061, or none fallen into such a sin as his, cf. Œd. C. 1065.

64. Eteocles in Æsch. Sept. 236, *αὐτὴ σὺ δουλοῖς κάμει καὶ σὲ καὶ πόλιν*. Eur. Phœn. 438, *παῦσαι πόνων με καὶ σὲ καὶ πᾶσαν πόλιν*.

65. ὕπνω εὐδοντα, carelessly sunk in deep sleep, as *φυγῆ φεύγειν, φόβῳ φοβεῖσθαι, παιδιᾷ παίζειν*, &c., heighten the notion of the verb. Cf. 344, *θυμοῦ δι' ὀργῆς* (1469, *ὦ γονῆ γενναῖε*). The metaphor as Il. iv. 223, *ἐνθ' οὐκ ἂν βρίζοντα ἴδοις Ἀγαμέμνονα*.

66. σκοπῶν εὐρισκόν, see on Phil. 282; *ἴασιν* with reference to *νοσεῖν*, v. 60.

70. As in 603, *Πυθῶδ' ἰὼν Πεύθου* with reference to the etymology of *Πυθῶ*, whereas the name is usually derived from the *πύθεισθαι* of the dragon. The poets are particularly fond of this sort of punning allusion in proper names, cf. 30, 919. Œd. C. 44. El. 6. Aj. 172-f. *Ταυροπόλα — ὤρμασεν ἐπὶ βοῦς*. 608, *αἰδήλος Αἶδας*. Trach. 126, *ὁ πάντα κραίνων βασιλεὺς Κρονίδας*. Æsch. Eum. 419, *σεμνὸς προσίκτωρ ἐν τρόποις Ἰξίοιος*. Homer, *Πρόθοος θεὸς ἠγεμόνευεν, Τυχίος κάμει τεύχων*, &c.

72. ὅ τι δρῶν ἢ τί φωνῶν, by what course of proceeding of whatever kind; by going to work in what way: so Phil. 905, and in many other passages, as *οὔτε ἔπος οὔτε ἔργον*. Cf. Æsch. Prom. 679, *Ὁ δ' (Inachos) ἔς τε Πυθῶ καπὶ Δωδώνης πυκνοῦς Θεοπρόπους ἱαλλεν, ὡς μάθοι τί χρὴ Δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα*. — ὅστις with *τίς*, as Eur. Iph. Aul. 702, *γένους δὲ ποίου χῶπόθεν μαθεῖν θέλω*.

73. Eur. Or. 1208, *τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει*. Æsch. Agam. 107, *ἀλκᾷ ξύμφυτος αἰών*.

74. τοῦ εἰκ. πέρα, *secus quam consentaneum erat ex mea opinione*. His restless state of mind depicts itself in the accumulation of words, cf. 289.

78. The priest, to whom, towards the close of Œdipus's speech, the boys, whose young eyes have made out Creon in the distance, have whispered that he is approaching, finds comfort and hope of deliverance at once in Œdipus's readiness to obey whatever the god may enjoin, and in Creon's appearing.

80. ἐν τύχῃ γέ τω, with some sort of happy response however: cf. Aj. 853. Œd. C. 500. Pind. Ol. 9, 28, *σὺν τινι μοιριδίῳ παλάμῃ*. Æsch. Cho. 136, *ἐλθεῖν Ὀρέστην δεῦρο σὺν τύχῃ τινί*. Sept. 474, *πέμποιμ' ἂν ἤδη τόνδε, σὺν τύχῃ δὲ τω*.

83. οὐ γὰρ ἂν — εἶρπε εἰ μὴ ἡδὺς (pleasant to us, because of joyful tidings) ἔβη. Those who had gone to consult an oracle returned home laurel-crowned, when they had received a happy response. Fabius Pictor relates, Liv. xxiii, 11, *se jussum a templi (Delphici) antistite, sicut coronatus laurea corona et oraculum adisset et rem divinam fecisset, ita coronatum navem ascendere nec ante deponere eam quam Romam pervenisset*. Cf. Trach. 177. The epithet *παγκάρπου* (genitive, as *ἐπιστεφῆς ὕλης*) relates to the sacred Delphian laurel, *Parnasia Delphica*

laurus, which was distinguished according to Plin. N. H. 15, 30, *maximis baccis atque e viridi rubentibus*.

84. Œdipus, in his restless eagerness, thus calls aloud to Creon while yet at a distance, cf. 1110 f.

85. Cf. 69.

87. Creon answers evasively, because he prudently thinks it advisable to communicate the oracle to Œdipus alone, that in so serious a matter the king may examine it for himself, and that the guilty may not perhaps be able to save himself by flight. He replies quite generally: good tidings: for I assure you, if even that which is troublesome (the difficult, and after such a length of time, precarious task of finding out the murderer) should come to happy issue, that then the oracle is in all ways a happy one. For Apollo does not enjoin the Thebans a heavy penance or sacrifice. The play of words in *τύχοι, εὐτυχεῖν*, is meant to put expectation on the stretch. (Others, less simply, understand *ἡμᾶς* or *τὴν πόλιν* as the subject to *πάντα εὐτυχεῖν*. Others take *πάντα* for the subject, that all will be well, cf. Aj. 263. The usual interpunction after *δύσφορ'* is false, since *δύσφορα* cannot be connected with *εὐτυχεῖν*.)

92. Instead of *εἶτε μὴ χρήσεις, ἔτοιμος (εἰμι) στείχειν ἔσω*, the second member is attached immediately to *ἔτοιμος εἰπεῖν*. Dobree wrongly, *στείχων*.

93. Œdipus, in his lively concern for the inhabitants of Thebes, from whom his good conscience will keep nothing secret, insists upon an immediate public communication. Connect *τὸ τῶνδε πένθος πλέον φέρω* (*pluris facio*, 501) *ἢ καὶ (vel) τὸ τῆς ἐμῆς ψυχῆς πένθος*, than even the grief for mine own life, if so be I must put that to the hazard.

96. *ἐμφανῶς* (106, *σαφῶς*), whereas, on other occasions, the oracles are often *δύσκριτα* and *λοξά*, cf. 241, and especially Æsch. Prom. 664 ff. For Creon's not at once speaking out about the murder of Laius, the only reason is, that the poet has chosen to give the exposition in the livelier form of question and answer.

98. *ἀνήκεστον*, as Plato, Rep. 2, 364, c, *εἰ τι ἀδίκημα γέγονεν, ἀκείται μεθ' ἑορτῶν*.

99. A case of *ἕστερον πρότερον*, as Œdipus takes up in the first place the *μίασμα ἐλαύνειν*.

100. To *ποιῶ καθαρμῶ* (*ἄνωγεν ἡμᾶς ἐλαύνειν*) answers *ἀνδρηλατοῦντας ἢ φ. φ. λύνοντας*: on the other hand, to *τίς ὁ τρ. τῆς ξυμφ.* (of what sort is the mishap?) the answer is *ὡς τὸδ' αἷμα χειμάζον* (cf. 23) *πόλιν*.

101. *τόδε*, that meant by the god, as might be gathered from what was said. But at the same time *τόδ' αἷμα* might by the spectators be pointed at Œdipus, the son of Laius, as also, 102, *τῆνδε τύχην* might be referred to the speaker himself: *ὡς*, as in 97, points clearly to the oracle of Phœbus.

105. Cf. Phil. 250. *σὺ—πω*, of course here not *nondum*, but by no means, not at all, a usage which Sophocles seems to have retained from Homer. Il. 3, 306, *οὐπω τλήσομ' ἐν ὀφθαλμοῖσιν ὀρᾶσθαι Μαρνάμενον φίλον υἷον*. 12; 270, *οὐπω πάντες ὁμοῖοι*
Œdipus Tyr.

'Ανέρες ἐν πολέμῳ. Od. 9, 102, μή πω τις λωτοῖο φαγὼν νόστοιο λάθῃται. This makes it unadvisable to read (against the MSS.) που οὐ πως.

107. τοὺς αὐτοέντας τινάς, the murderers be who they may, as Œd. C. 290, ὅταν ὁ κύριος παρῆ τις. Phædr. Fr. 7, 2, οὐκ ἔστιν ὄντιν' εὐρήσεις ἕνα. Cf. 225 f. ἄλλον τὸν αὐτόχειρα. Ant. 252, 951, and Plato's τὸ τί, in opposition to τὸ ὄν. Similarly, Plautus Epid. 2, 3, 7, *quam ostendam fidicinem aliquam conductiviam*. The conjecture τινά is erroneous, if only for this reason, viz., because τινάς, for the spectator who is cognizant of the circumstances, admits of being taken in a different sense, i. e. that Apollo pointed at certain individuals. The plural, with its generality, leaves it in the dark (as often in oracles, cf. 308) whether the murder was the act of one person or of several. Cf. 137, 366, 1184. Eur. Andr. 403, φονεύσιν Ἐκτορος νυμφεύομαι.—χειρί join with τιμωρεῖν, as 140.

108. Properly the meaning is τῆςδε συμφορᾶς ἶχνος, as Æsch. Prom. 112, τοιάςδε ποινᾶς ἀμπλακημάτων, *infra* 1400, τοῦμὸν αἷμα πατρός, and the like. The facile conjecture ποῦ ποθ', is to be rejected, since here also the τόδε carries with it a double meaning, and shows that the track, so entirely missed, is very near at hand. Cf. 101, 102, 113.

110. ἐν τῇδε γῆ, cf. 97, according to which Apollo had expressly declared that the murderer was living in Thebes.

112. That the spectators may be made accurately acquainted with the posture of affairs, and put in a condition for the full and correct apprehension of the whole matter, Creon (103) and Œdipus, who is determined to go thoroughly into the investigation enjoined by the god (132), revert to the remote antecedents of the present circumstances. By the method of question and answer, the whole is brought out in a natural way, whereas Euripides's method is to relate the whole story continuously in the prologue. But, the more thoroughly Œdipus goes to work, the more is his sagacity still led off on a false scent. Whether it be in itself probable, or otherwise, that Œdipus should for so long a time have remained unacquainted with the circumstances relating to Laius, is a consideration with which the poet does not in the least trouble himself.

113. συμπίπτει, the present used of things known by all, as Phil. 727. Cf. 118. The spectators, once more, could apply τῷδε συμπ. φόνῳ in quite a different sense: fall in with this murderer (φόνος, as Medea in Pindar is called ἡ Πελίαο φόνος), and the rather as the usual phrase is φόνῳ περιπεσεῖν not συμπ.

114. The poet makes Creon answer Œdipus's question in quite general terms, on purpose that no clue may be given him by specifying either the place where Laius was murdered, or the oracle in Delphi as that which he went to consult, or the occasion of his consulting it—according to Euripides, whether the child who was exposed were yet living—any of which particulars might put him on the right track.

116. The reading of the MSS. given in the text seems to be corrupt. For κατεῖδε, which besides wants its object, is not the

word we expect in Œdipus's question, the scope of which should be, "And did no messenger, no companion of his journey return?" Moreover an object is wanting to *δου τις ἐκμαθὼν* (*i. e.* immediately after the murder) *ἐχρήσατ' ἄν*, *sc. αὐτῷ πρὸς ζήτησιν τοῦ φονέως*. These inconveniences disappear, if for *κατέιδεν*, which is the reading of the best MSS., we read *τάκεῖθεν*, *viz. οὐδ' ἄ. τις οὐδέ σ. ὁδοῦ* (*sc. πρὸς οἶκον ἵκετο* from v. 115), *τάκεῖθεν οὐ τις—ἄν*; from whom one might have investigated what happened there, and used it for discovery of the murderer, *cf. Œd. C. 41, τάκεῖθεν, τὰ γῆς ἐπ' ἄλλης πραχθέντα*. *Cf. Æsch. Sept. 40, ἤκω σαφῆ τάκεῖθεν ἐκ στρατοῦ φέρων*. *Trach. 314, γέννημα τῶν ἐκεῖθεν οὐκ ἐν ὑστάτοις*. *Œd. C. 506*.

118. *θνήσκουσι*, are killed.

119. It is singular that the one attendant, who saved himself by flight, of all that he had seen, had but one thing to say for certain (*εἰδώς, σαφῶς*, *cf. 105. 1048*). Unless we suppose the meaning to be, that for fright he clearly saw nothing more than a number of robbers, one would be inclined to propose *εἶχε* instead of *εἶδε*: *i. e.* of that which he had to say, he had but *one* circumstance to say for a certainty, *cf. Œd. C. 74*. The Schol. seems not to have had *εἶδε* in his text, for he paraphrases with *οὐδὲν ἀκριβὲς εἶχεν εἰπεῖν, πλὴν ὅτι ὑπὸ ληστῶν ἀνῆρέθη*.—Observe the emphatic connexion of *πλὴν εἰς—πλὴν ἐν*: meant to show how very remote the chance is of discovering the murderer.

120. *ἐξεύροι ἄν*, might make it possible. Again ominous words, which verify themselves to the fullest extent in the course of the play, *cf. 1184 f.*

122. That not the remotest thought of his own old adventure may cross his mind, it is emphatically stated as the one undoubted fact that the robbers were several.—*μιᾶ, ἐνδὸς ἀνδρός*.

124. Œdipus ominously here, as elsewhere (*cf. 139, 225, 231, 236, 246*), uses the singular (*ὁ ληστής*, a robber, who laid hands on Laius), because he immediately suspects that the murderer had been hired, and in this again misses the truth. There is a bitter irony in his afterwards turning round to the plural, v. 842 ff., when he is brought by the posture of affairs to place all his hope on that circumstance of the story as commonly reported. *Cf. on 347*.

125. *ἐνθένδε*, from Thebes. The poet brings this point forward that the spectator may see in this how improbable is the tale of the escaped attendant, and that the correction of this in the progress of the drama will be important.

128. Creon speaks indefinitely of *κατά*, that, through the further inquiry which Œdipus is naturally led to make, the spectators may be relieved of the surprise they are likely to feel at the circumstance that, immediately after the murder, there was no inquisition after the perpetrator.

130. *ποικιλωδός*, *cf. 36*, because of the dark, perplexing enigma. *Senec. Œd. 102, dolos ac triste carmen alitis solvi feræ.—τὸ πρὸς ποσί* the best MSS.: *vulg. τὰ πρ. π.*

132. *αὐτὰ, τὰ ἀφανῆ φανῶ*. *Cf. Phil. 297*.

137 f. When Œdipus says, he himself is not safe from the mur-

derer of his predecessor, the feeling of the spectators is, how little he knows of the truth! And this is the poet's motive for putting this reflection into his mouth; not to exhibit him as a self-interested person.—By οἱ ἀπωτέρω φίλοι Œdipus means Laius, who, so far as he knows, is not at all related by blood to him. But in themselves, and taken apart from the next verse, the words can also be applied in the sense, that it is for no remote friends, but for the nearest and closest, even for his own father, that he is concerned to act as avenger. This equivoque, in which Œdipus again unconsciously utters a truth, is still further helped by the collocation ὑπὲρ γὰρ οὐχί instead of οὐ γὰρ ὑπὲρ.

138. These words again are capable, especially if the recitation be managed accordingly, of a construction which just hits the truth of the case, little as Œdipus imagines it: αὐτὸς αὐτοῦ (ἐμαυτοῦ) ἀποσκεδῶ τοῦτο τὸ μύθος.

140. Œdipus, straightway assuming as a fact the surmise he had expressed above, 124, is apprehensive that the murderer, a political malcontent or hired by political opponents, may, in like manner, with violent hand (107) take vengeance on him. He has no foreboding of the truth that he utters in these words, in regard that he is afterwards recognized as the αὐτοένης χειρὶ τιμωρητός.

141. The more legitimate and plausible the inference, the more erroneous it is.

143. Cf. on 3.

144. ἄλλος, one of the king's attendants.

145. Cf. 76, 265.

148. ἐξαγγέλλεται, *ultro et quasi de suo profert*, opp. to τῶνδε χάριν καὶ (ἡμεῖς) δεῦρ' ἔβημεν. Cf. the middle ἀγγέλλομαι, Aj. 1376.

Str. 1. What may the oracle contain and lay upon the city?

151. Διὸς φάτις, because Διὸς θέσφατα πάντα, Hom. Hymn. Merc. 472. Apollo administers his office (Hymn. Ap. Del. 132, χρήσω δ' ἀνθρώποισι Διὸς νημερέα βουλήν) only by commission of his father Zeus, the director of the world's order, and of the destinies therein involved. Cf. 995. Œd. C. 623, 793.

153. ἐκτέταμαι, not am on the stretch, but am unstrung, unnerved by anxiety, *metu enectus*. The image is taken from outstretched corpses or from wrestlers flung to the ground, as Eur. Med. 585, ἐν ἐκτενεῖ σ' ἔπος. To this is added for explanation πάλλων φρένα δείματι, *metu quatiens mentem*, φοβερὰν, *rapidam*, freely attached, as Aj. 69, ὀμμάτων ἀποστρόφους αὐγὰς ἀπείρω. Cf. Æsch. Prom. 883, κραδία φόβῳ φρένα λακτίζει. Suppl. 561, χλωρῶ δείματι θυμὸν πάλλοντο. Hymn. Cer. 293, δείματι παλλόμεναι. The accumulation of images depicting the great distress of mind, as 192. Aj. 139. (Usually ἐκτέταμαι is taken with φοβερὰν φρένα, and πάλλων made intransitive.)

154. Δάλιε (Aj. 704) betrays the Athenian, as, according to the Ionic and Attic tradition, Apollo came from Delos to Pytho through Attica, Æsch. Eum. Prol., whereas the Bœotians represent him to have been born in their country.

155 f. ἀμφὶ σοὶ ἄζ. Anxious because of Apollo, what either new or in the revolution of the years (Ar. Avv. 696, περιτελλομένας ὥραις ἐβλασταν Ἐρωσ. Thuc. 1, 22) repeating itself (in like emergency already heretofore ordained of the god), he will lay upon the Thebans to perform, in order to be freed from the pestilence. As the god speaks, so the man must perform: hence ἐξανύσει, cf. Œd. C. 455.

158. χρυσέας τ. ἐ., in so far as those consulting the oracle always hope the best, cf. 151.—ἄμβροτε, because coming from Apollo.

Antistr. 1. The three principal deities of Thebes are invoked to aid in this time of distress. As the strophe began with Apollo, so the antistrophe in its close returns to him.

159. πρῶτα, before all the rest.—κεκλόμενος leads one to expect a following λίσσομαι φανῆναι, instead of which the poet chooses a different turn of expression conveying the same meaning. With κεκλομένω, for the sake of grammatical connexion with the προφάνητέ μοι, which is so far removed from it, the sentence would drag heavily. Similarly with δοκεῖ, φαίνεται μοι in the sense βούλομαι, ἔχω, we find participles in the nominative, e.g. Menander Ἀλιεῖς, Fr. 3, ἴδιον ἐπιθυμῶν μόνος μοι οὗτος θάνατος φαίνεται.

160 f. γαιάχοσ, πολιούχοσ: Æsch. Sept. 109, πολισοῦχοσ χθονός.—κυκλόεντ' ἄγ. θρ., i. e. κυκλοέσσης ἀγορᾶσ θρόνον, as λεύκιπποι Καδμείων ἄγυιαι, fulva leonis ira, &c., on Phil. 1124. The ἀγοραὶ in the more ancient times were laid out in circular form, as Il. 18, 504, the old men εἶατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ. The θρόνοσ Soph. calls εὐκλέα (poetic form for εὐκλεία, εὐκλεᾶ, as ὑπερδέα, ἀκλέα, δυσκλέα, Hom., πανδαίδαλον εὐκλέ' ἀγοράν, Pind. Dith. 3) with allusion to the goddess of marriage, Ἄρτεμισ Εὐκλεία, Plut. Aristid. 20, worshipped in all markets of Bœotian cities. Her temple in the Agora of the Lower Town is mentioned by Pausanias, ix. 17, 1; and close beside her were statues of Apollo Boëdromioσ and Athene Zosteria. Here again the Athenian poet gives the latter the precedence, see on 20. Also Æsch. Sept. 129, 148, Pallas Onca is invoked together with Apollo and Artemis as ῥυσίπολισ.

164. τρισσοί, as in invocations it is a favourite practice to name three principal deities in connexion. Even Homer's Αἰ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλων rests upon the belief of an inner connexion of the three gods, who are also united in the oath, Dem. Mid. 54, as the Athenians were obliged to swear by three gods, Zeus, Poseidon (or Apollo), Athene, or others, according to the posture of the circumstances.—προφάνητε, cf. Ant. 154, 1154. Aj. 694.

165. προτέρα ἄτα, the Sphinx whom Œdipus, with the help of the gods (38), destroyed.

166. ἦν. ἐκτ., ἐποιήσατε ἐκτετοπισμένην, Schol. Cf. 192. The funeral pyres (27) which are in the poet's thoughts, here of themselves call forth the corresponding metaphor, cf. 176, 190 f.—The protasis call—ἠνύσατε is inclosed by a double apodosis, προφάνητε and ἔλθετε, as e.g. Hom. Il. 5, 115, κλυθί μοι, εἴποτε παρίστησ, νῦν αὐτ' ἐμὲ φίλαι, Ἀθήνη. Arist. Thesm. 1155, ὦ Θεσμοφόρω, μόλετον, ἔλθετον, εἰ καὶ πρότερόν ποτ' ἐπηκόω ἦλθειτον, ἔλθετε νῦν ἐνθάδε χήμῖν, where likewise, as often in comparisons, the members

are made exactly to balance each other by a *καί*—*καί*; so Ar. Nubb. 365, *εἶπερ τινὶ κάλλω, ῥήξατε κάμοι φωνήν*.

Str. and Antistr. 2. Well may the gods be invoked to help now also, for the calamity has risen to the highest point; therefore described as above, where the priest justifies his appeal for help by depicting the sufferings of the land. In the close the chorus returns to Athene (*χρυσέα θύγατερ Διός*) named first in the invocation.

167. As the iambus appears in the form of the dactyl, *ὦ πόποι*, the poet allows himself to shorten its last syllable, as El. 164, a licence not otherwise permitted in the iambic rhythm.

170. *φρ. ἔγχος*, cf. 206, because the pestilence as an evil demon (27) or a wild war-god (190) has broken into the land, against which hostile invasion the wit of man has no defence to offer.—*ὦ τις ἀλέξεται* is simply *ἔγχος ἀλεξητήριον* (wherewith at other times one stands upon his defence): not the same as *ὦ τις ἀν ἀλέξεται*.

171. *γάρ* makes good the assertion *νοσεῖ πρόπας στόλος*. The fruits of the field in connexion with the births of women, as 25 f. and Hesiod. Opp. 240 f., *πολλάκι καὶ ξύμπασα πόλις κακοῦ ἀνδρὸς ἀπήυρα, Ὅστις ἀλτραίνῃ καὶ ἀτάσθαλα μηχανάται· Τούτῳ δ' οὐρανόθεν μέγ' ἐπήγαγε πῆμα Κρονίων, Διμόν ὁμοῦ καὶ λοιμόν· ἀποφθινύθουσι δὲ λαοί· Οὐδὲ γυναῖκες τίκτουσιν* ff. Cf. 270.

173. The parœmiacus in each of the three following verses is preceded by an iambic anacrusis, in the first an iambus, in the second a dipodia, in the third a penthemimer, each rising above the other in gradation.

174. Nor by births do the women rise above their doleful pangs, because they are either unfruitful or die in giving birth. Instead of the usual form, *οὐκ ἀνέχουσι τίκτουσαι καμάτους*, the poet chooses a more picturesque structure, in which the image is taken from swimmers who with difficulty keep their heads above the waves, cf. Od. 5, 320, *οὐδ' ἐδυνάσθη αἴψα μάλ' ἀνσχεθέειν μέγαλον ὑπὸ κύματος ὀρμῆς*, *supra* 23 f. 183 f.

175. After the analogy of *ἄλγος ἄλγει πρόσκειται*, and similar phrases, Sophocles, instead of the usual *ἄλλον ἐπ' ἄλλω ἴδοις ἄν*, has the more elegant *ἄλλον ἄλλω προσίδοις ἄν*, i. e. *ἄλλον πρὸς ἄλλω ἴδοις ἄν*. The comparison with the *εὐπτ. ὄρνις* applies to the throng of the dead bodies burning on the funeral pyres; as migratory birds, *ἄλλος ἐπ' ἄλλω πύονται*, so these in swarms, as it were, flutter away: Eur. Suppl. 1142, the heroes burnt on the pyres, *ποτανοὶ ἦνυσαν τὸν Αἴδαν*. Hipp. 840, *ὄρνις γὰρ ὥς τις ἐκ χειρῶν ἄφαντος εἶ*, Πηδῆμ' ἐς Αἴδου κραιπνὸν ὀρμήσασά μοι.

176. *κρ. ἄμ. πυρός, ταχύτερον τῆς ἀστραπῆς*. The epithet is epic; Hes. Theog. 319, the Chimæra breathes *αἰμαιμάκετον πῦρ*.

178. *ἀκτάν*, because Acheron flows round Hades. Pluto is called *ἔσπ. θεός* (Theocr. 16, 52, *ἔσχατος Αἴδας*), because in the Homeric conception his abode was represented to be at the western extremity of the earth, where the sun goes down, cf. Od. 12, 81, *πρὸς ζόφον εἰς Ἐρεβος τετραμμένον*.

179. *ὦν ἀνάριθμος*, on Aj. 602. Note the studied assonance to the opening of the straphe, *ὦ πόποι, ἀνάριθμα* ff.

180. **νηλέα**, because from contact infection was dreaded ; **θαναταφ.** diffusing contagion and therewith death. Therefore they died in such numbers that the pyres could not consume all the corpses. The Dorism, as Trach. 214, **ἐλαφαβόλος**, in Eur. **στεφαναφορία**, *infra* 1216, **Δαΐαγενές**.

181. **ἀνοίκτως**, **ἀνοίκιστα**, **ἀνοίμωκτα**, not participant of the **οίμωγή**, which was customary in obsequies. Senec. Œd. 56, *fletuque acerbo funera et questu carent*.

184. **ἀκτὰ βώμιος**, the altar-shore : for **ὥσπερ τοῖς ἐν θαλάσῃ κινδυνεύουσιν αἱ ἀκταὶ σωτήριον**, οὕτω καὶ αὐταῖς οἱ βωμοί, Triclinius. Cf. 174.

185. **λυγρῶν π. ἰκτ.**, **ἰκετεύουσαι ὑπὲρ λυγρῶν πόνων**.

186. Songs of deliverance, and wailings between whiles, as v. 5. On the metaphor here borrowed from the circumstances (note on 166) **λάμπει**, cf. 474, on Phil. 201 and Bacchylid. Fr. 12, **παιδικοί ὕμνοι φλέγοντι**.

188. **ὦν ὑπερ**, *pro quibus averruncandis*, as we say, means (of cure) for sicknesses, Æsch. Sept. 113, **ἴδετε παρθένων ἰκείσιον λόχον δουλοσύνας ὑπερ**.—**χρυσία**, **τιμία**.

189. Usually **εὐῶπα ἀλκάν** are taken together in the sense cheerful-looking help, in opp. to the dreary spectacle of the corpses lying around. But as the parallel passage adduced for this, Æsch. Cho. 487, **δὸς δὲ γ' εὐμορφον κράτος**, is done away by Meineke's striking emendation, **δὸς δὲ θεύμοιρον κράτος**, I have returned to the more ancient construction, **εὐῶπα θύγατερ Διός**. Soph. in this epithet points to Pallas **γλαυκῶπις**, Aj. 450 **γοργῶπις**, who, as the goddess of keenest eye, was worshipped in Laconia as Ophthalmitis, Optilitis, Ptilia, in Argos as Ὀξυδερκῶ. (Lobeck, Paralipp. I. 269, gives the feminine **εὐῶπι** (Callimach. **Οὐπι ἄνασσ' εὐῶπι**) : needlessly, as the poets often use the masc. vocative communi gen. Besides, Artemis cannot be meant here.)

Third Str. and Antistr. After depicting the distress, the Chorus resumes the prayer for help addressed 159 ff. to the principal deities, invoking, next to Pallas, Zeus, Apollo, Artemis (the same four together in Œd. C. 1085 ff.), and Bacchus with his train.

190. From **πέμψον ἀλκάν** supply to **νωτίσαι** a verb of more general meaning, **δός**, **ποιεῖ**, as freq. in prayers, e. g. Hymn. Ven. 104 Anchises prays to Aphrodite : **ποιεῖ δ' εἰσπίσω θαλερὸν γόνον**, **αὐτὰρ ἔμ' αὐτὸν Δηρὸν ἐν ζώειν**. The pestilence, above v. 27, called generally **ὁ πυρφόρος θεός**, is here conceived more definitely under the image of the war-god, a suitable foe for the invoked missiles, thunder of Zeus, shafts of Apollo, &c. The pestilence is called Ares because both are **βροτολοιγοί** : but to mark him as distinct from the actual god of war, the poet adds, **ἄχαλκος ἀσπίδων** (cf. Hom. **ἄσιτος ἄπαστος ἐδητύος ἠδὲ ποτήτος**, Aj. 321. El. 36). Similarly Hesiod. Opp. 705 **εὖει** (the wicked woman burns the man) **ἄτερ δαλοῦ** : Æsch. Ag. 82 the old man **ὄναρ ἡμερόφαντον ἀλαίνει** : Soph. Fr. 678 Cypris **ἄνευ δορός**, **ἄνευ σιδήρου πάντα τοι συντίμεται τὰ θνητῶν καὶ θεῶν βουλευμάτα** : Eur. Or. 613 Electra, who has instigated to the murder of Clytemnestra, **ὑφῆψε δῶμ' ἀνηφαιστῶ πυρί** : Ares **ἀρότοις θερίζει βροτούς ἐν ἄλλοις**, Æsch. Suppl. 636. In

making the chorus invoke Pallas first against Ares, the poet perhaps has in mind the opposite sides taken by these two in the fight under Troy (Il. 5, 824 ff. 21, 391 ff.), although here a different Ares is meant.

191 ff. φλέγει, as μαλερός, in accordance with 166.—περιβόητος, as on the advance of the actual war-god βοή ἄσβεστος ὄρωρεν, so this pest-god excites a general cry of wailing, see 183 ff. In the following verses also, the expressions remind us of actual war, as νωτίσαι, ἀπάρασθαι, *terga vertere*. The accumulation as 153 f. 430. CEd. C. 225, πάλιν ἔκτοπος, αὐθις ἄφορμος ἐμᾶς χθονὸς ἔκθορε.

194. πάτρας ἄπ., see on 166, on ἄπουρος see Phil. 686.

195. The chorus (cf. Aj. 1192 ff.) wishes the pest-god driven into the sea, the abyss which swallows up all evil things—and specially, either to the south-west, the Mediterranean, or north-east, the Black Sea. The entire Mediterranean is here called Thalamos of Amphitrite, the wife of Poseidon (as Pind. Pyth. 11, 2, Ἴνῶ ποντιᾶν ὁμοθάλαμος Νηρηίδων), whereas elsewhere Poseidon, Thetis, and other sea-gods inhabit a definite palace in the depths of the sea, cf. Il. 13, 21. 18, 402. 24, 78.

196 f. Here is meant the πόντος ἄξεινος, after the settlement of Grecian colonists on its coasts, εὐξεινος, cf. Phil. 217. The Thracian sea, because Ares is at home there, Il. 13, 301. Od. 8, 361. Ant. 970.—For ἀπόξενον ὄρμον I have written with Döderlein ὄρμων, i. e. ἀνευ ξενίων ὄρμων, cf. on 190. Of course the chorus does not wish Ares cast into a haven, but into the wide sea: besides, an apposition between such incongruous notions as ὄρμος and κλύδων is not to be thought of.

198. The common reading is τέλει γὰρ εἴ τι νύξ ἀφῆ. But for τέλει in the sense of τελέως there is no authority; and to understand it as ἐν τέλει (*si quid nox in fine reliquerit*) would be extremely flat. Hence we adopt the emendation of C. L. Kayser and J. Jeep (cf. Æsch. Eum. 381 μένει γάρ with the like asyndeton): for Ares will make an end with us, depopulate all Thebes (28), unless ye help: for what the night lets go, that the day seizes. Here again, ἀφείναι (to let go out of one's hands, and ἐπέρχεσθαι (Phil. 767) are terms taken from war: εἰ—ἀφῆ in the præterite would be εἴ τι ἀφείη, ἡμαρ ἐπήρχετο, cf. Herod. iv. 172 ὡς ἕκαστός οἱ μιχθῆ, διδοῖ δῶρον.

202. The MSS. and Edd. ὦ Ζεῦ πάτερ. If so, something must have fallen out from the Antistrophe. But, as there is no perceptible hiatus there, I have struck out ὦ Ζεῦ, which the copyists seem to have put in from Homeric reminiscence: πάτερ is sufficiently plain from the context. While the other gods are called to appear in person, Zeus shall but send his lightnings. Cf. Aj. 693 ff.

203. Λύκειος, originally the god who secures to the fugitive homicide (λύκος) cleansing and protection against blood-vengeance, is applied to Apollo in the Tragedians, to denote him as a god terrible to his enemies, and mighty to protect his friends, at the same time with a thought of the ferocious beast: Æsch. Sept. 131, Λύκει' ἀναξ, Λύκειος γενοῦ στρατῶ δαίτω. Cf. *infra* 920. El. 656. Æsch. Suppl. 669.—χρυσόστρ. ἀγκύλα, gold-strung bended bow, as Apollo is called χρυσότοξος. Agreeably with the Homeric ἀγκύλα τόξα (ἀγκυ-

λότοξος) Soph. uses τὰ ἀγκύλα substantively. Others erroneously read ἀγκυλῶν, ἀγκυλᾶν.

205. ἐνδατέισθαι, καταμερίζεσθαι εἰς αὐτόν, *differrī tela atque huc illuc conijci*. Cf. Il. 1, 53, ἐννήμαρ μὲν ἀνὰ στρατὸν ἤχετο κῆλα θεοῖο.

206. προσταθέντα, because the arrows, by protecting, are to bring help, since man has no protecting φροντίδος ἔγχος, 170. At the same time the expression reminds one of Apollo προστατήριος. (Others derive προσταθέντα from προστείνω (*intenta adversus deum*), Dindorf wrongly, προσταχθέντα.)

207 f. Artemis (φωσφόρος, σελασφόρος) as represented in works of art, brandishes a torch in either hand (διπύρους ἀνέχουσα λαμπάδας Ἐκάτα, Ar. Ran. 362), as symbol of the life, light, and growth granted by her: as huntress ("Ἄρτεμις Ὀρτυγία ἐλαφαβόλος ἀμφίπυρος, Trach. 214), she roves with her nymphs (Od. 6, 102) over the mountains of her own and Apollo's native Lycia.

209. The exuberant tresses of Dionysos were confined by a fine kerchief of many colours, from which characteristic costume the god is called χρυσεομίτρης, θηλυμίτρης.

210. ἐπώνυμον, because Bacchus (Καδμείας νύμφας ἄγαλμα, Ant. 1115) born in Thebes of Semele, is Καδμείος ἀναξ, *Thebanus deus*; from the country he is called Βοιωτός, Βοιωτίος θεός; in Roman poets, from ancient designations of the city and the land, *Ogygius, Aonius, Echionius deus, Lyceus, Iacchus*. Thebes also is called Βακχία Θήβη, Trach. 510. Eur. Ion, 1573.

211. Μαιν. ὄμ., as Ant. 1150, προφάνηθ', ὦ Ναξίαις σαῖς ἄμα περιπόλοις Θυίαισιν. After ὄμόστολον no comma, because = ἄμα Μαινάσι.

213. For πελασθῆναι, for the sake of the metre, I have restored the form frequent in Æsch. and Eurip. πλασθῆναι, as in 214 ἀγλαώπιδι for ἀγλαῶπι. Bacchus brandishes a pine-torch, as Ant. 1126. Eur. Phœn. 228. Ion 725, &c., because it was believed that by torch-light he solemnized his processions on Parnassus. See Aristoph. Nubb. 603 ff.

215. ἀπότιμον inasmuch as the poet's fictitious pest-god enjoys no honour among the other gods. Cf. Æsch. Eum. 691, ἐν τοῖς θεοῖς ἀτιμος εἰ σύ. Prom. 37, τί τὸν θεοῖς ἐχθιστον οὐ στυγεῖς θεόν;

Speech of Œdipus, 216—275. Order of the thoughts: "If ye will give ear to my words, ye may achieve for yourselves the deliverance which ye implore from the gods. These (my words) I will lay before you, myself entirely a stranger to the matter in question, seeing I did not become a citizen of Thebes until after this thing befell. Therefore, I call upon all Cadmeans to make known the murderer of Laius; if, moved by private regards, ye forbear to denounce him, I decree the exclusion of the murderer from all civil and religious intercourse. For the perpetrator himself—should he remain concealed—may a curse light upon him, even as I imprecate the like curse upon myself, if I screen him; yea, though he were mine own familiar inmate. The carrying out of my orders I enjoin upon you, who ought of yourselves, without bidding of the god, to have made inquisition after the slayers of your king: but now, since I, as his successor in the kingdom and in his marriage, am bound to

this duty, I will leave nothing untried that may lead to this goal. Whoso fails to give effect to my commands, shall be accursed; but the rest of the Thebans shall be commended to the abiding grace of the gods."—The stormy impetuosity with which Œdipus sets himself to do the bidding of Apollo, exercises a marked influence on the structure of the speech and the connexion of the thoughts. Observe the manifold anacoluthous constructions, and accumulations of expression.

216. To ἃ αἰτεῖς the apposition follows in 218, ἀλκὴν (189) κἀνακούφισιν.

217. The νόσος, as the principal thing, is mentioned alone, because of 190 ff.

219 f. Œdipus emphatically asseverates his utter unacquaintance with the matter, as yet not imparted to the chorus; of which he as ξένος—hence the phrase ξένος τοῦ λόγου, i. e. ἀπειρος—can have no information, cf. 249. To express his ignorance in the strongest possible way, he avails himself of the antithesis (here over-precise) between the λόγος ὄδε (the communication to be made in consequence of the oracle) and the πραχθέν (the murder of Laius).

220 f. I will lay before you what follows, because, restricted to myself individually (αὐτός) I should have to make long search, seeing I have no clue at all that could surely guide my investigations. Το ἴχνευον ἄν we must supply εἰ μὴ ἐξείπον ὑμῖν, cf. 82, 318. The common reading μὴ οὐκ ἔχων is absurd, for the only possible interpretation, nisi aliquid indicii reperirem, is forbidden by ἔχων: it originated in a mistaken interpretation of the reading Laur. A. αὐτὸ μὴ οὐκ, which is easily explained as a mistake for αὐτός [the final Σ mistaken for Μ]. When however μὴ οὐκ had thus intruded (cf. on 13) the copyists went a step further, and instead of ἦ γὰρ ἄν—which I have restored—put οὐ γὰρ ἄν, in order to get the negative which was requisite for the following μὴ οὐ. But μακρὰν ἴχνεύειν can hardly mean, get further, make progress in the search.

222. After the clause ἦ γὰρ ἄν—σύμβολον, in which Œdipus gives the grounds of his turning to the Thebans in this matter, he returns with νῦν δὲ (ξένος ὦν)—ὑμῖν προφώνῳ to the thought already expressed in 219, while he again emphatically gives the motive of his proceeding by ὕστερος (viz. τοῦ πραχθέντος) γὰρ ἄ. εἰς ἄ. τελῶ. Sentences similarly formed, Aj. 1114 f. Ant. 468 f. 1057 f. El. 516 f. The collocation ἀστὸς εἰς ἀστοὺς τελῶ (εἰς τέλος ἀστῶν ἔρχομαι) as 230. 261. Aj. 267. Phil. 135, ἐν ξένῳ ξένος and *passim*.

227. In order to relieve the culprit, supposing him to denounce himself, from all apprehension of severer punishment, he means to say, κεί μὲν φοβεῖται, μὴ πάθῃ τι (harm, death), τοῦπίκλημ' ὑπεξελών αὐτὸς καθ' αὐτοῦ (so far as he, of his own free will, draws forth the impeachment of himself from his own bosom, where he keeps it concealed, cf. El. 1410), μὴ φοβείσθω. But, in his eagerness to allay any such fear, he at once, without stopping to complete the sense, gives the reason why he need not fear, πείσεται γὰρ κ.τ.λ. Hence also from the alternative prescribed 100 f. 308 f., he chooses the milder, viz. banishment.

230 f. As Œdipus has learnt, 113 f., that Laius was slain beyond the borders, it was natural to presume that the murderer might be a foreigner, although Apollo had said he was now living in Thebes. Accordingly he demands in this case also that he should be denounced, and promises the fitting reward (*ἡ χάρις*). At the same time, this very surmise here again exactly fits Œdipus himself, cf. 1178. On *ἄλλον ἐξ ἄλλης χθονός*, see on 222. (The conjectural emendation adopted by several, *ἢ ἕξ ἄλλης χερός* is false: for what we have had already, 224 f. includes this, and Œdipus only goes on to pacify the alarm of the self-denouncing culprit, and then adds by way of supplement, that any information, if so be, of a person not a Theban being the murderer, shall be rewarded.)

233 f. Antithesis to 224 ff.—*φίλου ἢ καὶ αὐτοῦ* (*δείσας* is construed with the gen. according to the sense, as if it were *προκηδόμενος*) points back to 224 ff. and 227 alike. For that a Theban should screen a foreigner was less to be apprehended.

236 f. Join *ἀπαυδῶ* (Aj. 741 ff.) *μήτε τινὰ τῆσδε γῆς εἰσδέχσθαι* (*εἰς οἴκους* from 241) *τὸν ἄνδρα τοῦτον* (the murderer, cf. 817 ff.) *μήτε προσφωνεῖν*. Œdipus becomes more vehement and more rigorous, the more exactly he describes what afterwards turns out to be his own case.

238. Cf. 352 f. The *εἰσδέχσθαι* and *προσφωνεῖν* in like manner forbidden by Periander Herod. 3, 52, *ὅς ἂν τὸν παῖδα ἢ οἰκίοισι ὑποδέξηται ἢ προσδιαλεχθῆ, κ.τ.λ.*

239. *μήτ'* belongs to *ποιεῖσθαι*: *μήτε* before *θύμασιν* is = *μήτε ἐν εὐχαῖσι μήτε ἐν θύμασιν*. For *λιταί* (*εὐχαί*) and *θύματα* are often put together, as *γέρα* of the gods, Il. 9, 499, *θεοὺς θυέεσσι καὶ εὐχολῆς ἀγανῆσι—παρατροπῶσ' ἄνθρωποι*, cf. Od. 13, 357. But Œdipus's impassioned way of speaking puts it more emphatically, so that *εὐχαῖσι*, though logically subordinate, and *θύμασιν*, are put upon a par; that is, provided Soph. did not write *εὐχαῖσιν εἶτε θύμασιν*. In unimpassioned discourse we should also have had *μηδὲ χέρν. νέμειν*.

240. *κοινὸν ποιεῖσθαι*, usually *κοινωνὸν ποιεῖσθαι*, as Demosth. F. L. 431, *Ἀρμόδιον καὶ Ἀριστογείτονα ἐν ἅπασι τοῖς ἱεροῖς ἐπὶ ταῖς θυσίαις σπονδῶν καὶ κρατήρων κοινωνοὺς πεποιήσθε.—χέρν. νέμ.*, those who were to take part in any holy act were sprinkled with water consecrated by dipping into it a fire-brand taken from the altar; hence the admission of a person into the religious fellowship of the hearth, *i. e.* the family, is denoted by *κοινωνὸν εἶναι χερνίβων*, Æsch. Ag. 1034. The Tragedians carry back the Athenian customs into the heroic age, as, according to Demosth. Lept. 137, Draco made it the law, *χερνίβων εἶργεσθαι τὸν ἀνδροφόνον, σπονδῶν, κρατήρων, ἱερῶν, ἀγορᾶς*. Cf. Æsch. Cho. 283 ff.

241. *ὄθειν δέ*, viz. *αὐδῶ* from *ἀπαυδῶ*, cf. 817. El. 72. Ant. 27 ff.

244. *τῷ δαίμονι*, Apollo, cf. 136. 253. El. 658.

246. *εἶτε τις εἰς* ff., which Creon's account of the matter (122) left uncertain.

248. *κακὸν κακῶς*, Aj. 839. The pronoun (*νιν*) repeated, as in the formal language of a legal sentence, for greater precision, cf. 270, 717. Trach. 287, *αὐτὸν δ' ἐκεῖνον, εὐτ' ἂν ἀγὰ θύματα*

'Ρέξη πατρώω Ζηνι τῆς ἀλώσεως, Φρόνει νιν ὡς ἤζοντα, after a longer sentence intervening.

249 ff. For a proof how earnestly he takes the matter, and for renewed asseveration of his utter unacquaintance with the affair, he denounces a curse upon himself, if he conceals the murderer among the inmates of his own family. Here again in οἴκοισιν εἰ ξυνέστιος —γένονται there lies a deep irony for one apprised of the facts. The ἐμοῦ συνειδότης refers to 233 f.

251. The MSS. τοῖςδ' ἀρτίως ἠρασάμην. But, as τοῖςδε has no antecedent, I have given what the sense demanded, τοῖς αἰτίοις, the guilty ones, the murderer. Cf. 107 and Œd. C. 995.

253. For my sake, explained by 137 ff. When Œdipus here again makes account of his own person and interests, the poet's aim in this is merely to bring out more strongly the illusion under which Œdipus labours, not to impute his zeal for the god and the land to a self-interested motive.

254. καθέως, δεινῶς καὶ ἀπαραιτήτως, in god-abandoned, miserable sort, *sceleste, pessime*, El. 1181, ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον. (Yet the combination of two such heterogeneous notions, ἀκάρπως, καθέως, is not without offence: according to 25 f. 171 f. one would expect κάγόνως.)

255 ff. Statement of the reasons why the Thebans must do all in their power to bring the murderer to light, and why Œdipus himself will prosecute the matter in earnest. Join οὐδὲ γὰρ εἰ τὸ πρ. μὴ θεήλ. (992) ἦν.—τὸ πρᾶγμα, is, 255, the inquisition ordered by Apollo, 256, the murder of Laius, for which in 219 we had λόγος andπραχθέν. The words τὸ πρᾶγμα and θεήλατον seem to have been chosen of design, that the hearer might be able to put into them a reference to the death of Laius as foretold by the oracle.

257. βασιλέως, apposition to ἀ. ἀρίστου. Others less suitably, ἀνδρός τ' ἀρίστου βασιλέως τ' ὀλωλότος. Œdipus unconsciously aggravates his guilt by the praise he awards to Laius of an ἀνὴρ ἀρίστος.

260. ὁμόσπορον, εἰς ἣν ἔσπειρε καὶ ἐκείνος καὶ ἐγώ. Cf. 460, 1364. Alph. Hecker proposes ὁμόστολον.

261. κοινοὶ παῖδες ἦσαν ἂν ἐκπεφυκότες, had Laius children, my children would be their brothers and sisters. κοινὰ (i. e. ἀδελφά, the neuter, as Aj. 53) κοινῶν, mutually brothers and sisters, cf. 222, 230. Here again Œdipus unwittingly hits the truth of the case.

262. To be childless was accounted a δυστυχία: Eur. Suppl. 75, εὐτεκνία δυστυχίαν τὰν παρ' ἐμοὶ καθελεῖν. Andr. 714, ἀλλ' εἰ τὸ κείνης δυστυχεῖ παιδῶν περί, "Ἀπαιδας ἡμᾶς δεῖ καταστήναι τέκνων; The spectators were able to give it a meaning in reference to the exposed child of Laius, of which Œdipus himself knows nothing.

263. Properly speaking, the thought expressed in this verse was meant to form the second member of the protasis: νῦν δέ, ἐπεὶ μὲν κυρῶ τ' ἐγὼ ἔχων —, κοινῶν τε κοινὰ — ἦν ἂν ἐκπεφυκότες, ἐς δ' ἐκείνου κρᾶτ' ἐνήλαθ' ἢ τύχη (the mishap, i. e. the violent death, is come upon him), ἐγὼ ὑπερμαχοῦμαι. But Œdipus does not carry out the sentence regularly to its completion: instead of this, after a

longer interruption, he resumes the *νῦν δέ* of v. 258, and adds the apodosis in a different form with *ἀνθ' ὧν*, v. 264. Similar structures of sentences, Aj. 1300. El. 783 ff. *infra* 1271 ff.—The image, as Æsch. Pers. 508, *δαίμων βαρὺς ποδοῖν ἐνήλετο παντὶ Περσικῷ γένει*. Ant. 1345, *ἐπὶ κρατὶ μοι πότμος εἰσέλατο*. Cf. 1300 f.

264. Here also Œdipus unconsciously expresses his actual relation to Laius, in a manner that makes those shudder who know the true state of the case: cf. 261, 928, and the imitation in Ovid. Met. 10, 467, in the story of Cinyras's amour with his, to him unknown, daughter Myrrha: *Forsitan ætatis quoque nomine filia dixit, Dixit et illa Pater, sceleri ne nomina desint*.—τάδε, as Aj. 1346, *σὺ ταῦτα τοῦδ' ὑπερμαχεῖς ἐμοί*; 265. Cf. 145.

267. The recital of his ancestors (Eur. Phœn. 7 ff.) belongs to the official designation of the murdered person, but at the same time Œdipus's subsequent destiny is rendered all the more tragical by the heinousness which he himself attaches to the crime as committed against such a predecessor, cf. 257. Herodotus, too, 5, 59, adds to the mention of Laius, *τὸν Λαβδάκου τοῦ Πολυδώρου τοῦ Κάδμου*: cf. 7, 204, the long pedigree of Leonidas.—The connexion of the adj. *Λαβδακίῳ* with the logically equivalent genitives, as Aj. 884 *'Ολυμπιάδες θεαὶ ἢ ποταμῶν*, Eur. Med. 405 *τοῖς Σισυφείους τοῖς τ' Ἰάσονος γάμοις*, and elsewhere.

269. Cf. Ant. 324. He means those who do not inform against the murderer, or do not join in the search after him.

270. On *αὐτοῖς*, see on 248. The unfruitfulness of the fields and of the women connected (25 f. 171 f.), as in the imprecation upon such as transgress the Amphictyonic decrees, ap. Æschin. in Ctesiph. 110, *μήτε γῆν καρποῦς φέρειν μήτε γυναῖκας τέκνα τίκτειν γονεῦσιν ἐοικότα, ἀλλὰ τέρατα, μήτε βοσκήματα κατὰ φύσιν γονὰς ποιῆσθαι*. Hymn. Cer. 331, the goddess will not *γῆς καρπὸν ἀνήσειν*, until Persephone be restored to her.

271. To *παῖδας* there is no need to understand *αὔξειν, τρέφειν*, as women also in the language of the Greeks are *ἀρώσιμοι γυναί*, and the notions of sowing and begetting, fruit-bearing and child-bearing coincide, cf. 260, and many other passages of this drama.

272. The future force of *εὔχομαι* draws the infin. into its sphere, cf. on Phil. 1394, as freq. *βούλομαι*.

274. *Δίκη*, inasmuch as the Thebans, if neither principals nor abettors, are *δίκαιοι*.—*σύμμαχος* is to be connected as predicate with *ξυνείεν*. Cf. on Œd. C. 1089.

276. As thou hast bound me by the curse, so will I with solemn oath speak.

278. *τὸ ζήτημα* (the question propounded to us, also to be understood as obj. with *πέμπσαντος*) is obj. to *εἰπεῖν*, to which *ὅστις εἶργ. ποτε* is added as epexegetis. By this remark the poet pointedly intimates that the discovery must be possible in a different way.

280. A painful reminiscence from his own experience, cf. 788 ff.

282. *τὰ δεύτερα*, a point of less importance than the delation of the murderer, but next to this the most important. Cf. Phil. 49. Œd. C. 1228.

Œdipus Tyr.

283. Even were it still less to the purpose, Œdipus desires to know it, cf. 291.

287. ἐν ἀργοῖς, *ne hoc quidem infectum esse sibi*. Aj. 971, ἐν κενοῖς ἄβροζέτω. The middle voice, because Œdipus's interests seemed to require the sending for him.

288. διπλοῦς πομπούς, twofold messengers to fetch him.

290. τὰ γ' ἄλλα the chorus regards as τὰ τρίτα, 283, to which no importance is to be attached.

292. To those cognizant of the facts, τινῶν could also mean by certain (known) persons, cf. 107. Creon, 122, had spoken of λησταί: ὁδοιπόροι comes nearer to the truth, yet without bringing Œdipus upon the right track, cf. 715.

293. ἤκουσα, cf. 118 ff. A similar antithesis of ἀκούειν and ἰδεῖν, 105. The words τὸν δ' ἰδ. οὐδεὶς ὄρα, but the eye-witness (Œdipus thinks of 118) no man seeth, findeth out, contain a fearful equivocal: but him that saw it (me) none seeth (none recognizes as the doer of the deed). Some awkwardly enough conjecture τὸν δὲ δρῶντ', whereas Œdipus pointedly opposes the ἰδεῖν to the λεχθῆναι and ἀκοῦσαι.

294. δείματός γ' ἔχει *vulgo*. But the γ' weakens the thought, and seems to be disproved by the best MSS.: Laur. A pr. has it not; other good authorities, as Par. A, substitute τ'. Wunder writes, τρέφει, I have given στέγει, *reconditam secum servat*. Cf. 227. The Chorus means, not the witness of the deed, but the doer of it.

295. ἀράς (246 ff.) belongs to ἀκούων and to μενεῖ, i. e. ὑπομενεῖ σιγῇ φυλάττων, "but will of his own free will come forward." Cf. 1323.

296. Again entirely fitting Œdipus himself; as his sentence, though he is the man it lights on, does not yet in the remotest degree alarm him.

297. The Chorus—which here speaks a truth of which it had no foreboding—is made at the outset to express thus emphatically the high confidence it reposes in the seer, that the attachment of the Thebans to their former deliverer may be put to the severest proof.—οὐξελέγξων, cf. Phil. 1242. Ant. 261. El. 1197. Good authorities, οὐξελέγχων, *in quo potestas inest arguendæ*. But αὐτόν favours the common reading.

299. Ulysses, in Hor. Sat. 2, 5, 5, addresses Tiresias, *O nulli quicquam mentite*. Cf. Ant. 1091 ff.

300. νομῶν, κρίνων, σκοπῶν, ἐξετάζων, as Æsch. Sept. 25 of the same Tiresias, ἐν ὧσι νομῶν καὶ φρεσὶν χρηστηρίους ὄρνιθας ἄψευδεῖ τέχνη. The eloquent description of the high endowments with which Tiresias as a seer is gifted, makes the ensuing disunion and altercation stand out in more startling contrast, while Œdipus is led to doubt first the good will, then the power of the seer to help.

301. οὐρ. τε καὶ χθον. belongs to διδακρά and to ἀρόρητα: All, both that can be made known and that cannot be spoken, be it in heaven or on earth, i. e. universally, cf. ad 1427.

302. The δὲ after φρονεῖς shews that the first clause, expressed as

protasis, *εἰ καὶ μὴ βλέπεις*, was in the poet's mind as if it had formed an independent proposition, *οὐ βλέπεις μὲν, φροεῖς δέ*.

305. Commonly, against the sense, *εἰ καὶ μὴ*: Dindorf, *εἴ τι μὴ*, F. V. Fritzsche, *εἰ μὴ καὶ κλύεις*, if thou hast not already heard it. It shows the excited state of Œdipus's mind, that, having just extolled the seer's prophetic skill, he yet thinks it necessary to inform him of the oracle. Of Tiresias's knowledge an awfully startling proof is given v. 350. Here again deep irony in Œdipus's manner of beginning.

308. Cf. 100 ff.

310. *ἀπ' οἰωνῶν φάτιν*, cf. 43, 395 ff. The *ἄλλη ὁδός* relates to extispicia, cf. Antig. 1005 ff.

312. Cf. 64.

313. *ῥῦσαι*, in a pregnant sense, added for the sake of uniformity: make deliverance by riddance of the *μίασμα*. Cf. 35, *ἐξέλυσας δασμόν*, i. e. *ἐξελύσω ἡμᾶς δασμοῦ*: so *ῥῦμα* with genitive of the object, *φάρμακον, σωτήρ τινος*, and the like.

314. Œd. C. 247, *ἐν σοὶ κείμεθα*.—*ἄνδρα* is subject, *ὠφελεῖν* absolutely, to do good, be useful: *ἀφ' ὧν ἔχοι* (El. 1378) refers to outward means, *δύναιτο* to inward, mental resources.

316. Tiresias says this in a low voice. *τέλη λῦη, λυσιτελῆ*. The conjunctive is recommended by the MSS., so that Tiresias speaks generally: *λῦη φρονούντι*, where it profits a man nothing that he has insight, cf. Lysias v. 779, *Οὐκ ἄξιον τούτοις χρῆσθαι συμβούλοις, οἷς οὐδὲ ἄπαξ ἔλυσιτελήσει πειθομένοις*.

317. Tiresias is explaining, as *γάρ* shews, why he exclaimed *φεῦ φεῦ*: for this I knew full well (that *φρονεῖν*, to have insight, is *δεινὸν ἔνθα κ.τ.λ.*), but forgot it: for otherwise (cf. 82, 220) I should not have come hither. But the hearer can give *ταῦτα* the by-meaning, that Tiresias foreknew all that is about to take place here. Moreover, by the prominence given to this *διολέσαι*, the poet designs to explain the seeming *ἄλογον* of Tiresias's coming at all, as he must know for what purpose Œdipus had sent for him.

318. *διώλεσα, ἐπελαθόμεν*, opp. to *σφίζειν, φυλάσσειν*, hold fast, cf. Œd. C. 1530.

319. Œdipus sees from Tiresias's manner how depressed he is in mind.—*ὡς, ὅτι οὕτως*.

320. Here also, as in the whole dialogue, Tiresias veils his words in prophetic 'clear-obscure,' while he says quite indefinitely, *τὸ σὸν* and *τὸ ἐμόν*, cf. 329. (The inversion as 15 ff. Ant. 557, *καλῶς σὺ μὲν ταῖς, ταῖς δ' ἐγὼ ὀδοῦν φρουεῖν*.) He means, that Œdipus will bear his destiny most easily if he do not learn it through the seer; and he his own destiny, if he be spared this painful disclosure.

322. *ἔννομα* and *προσφιλές* together, as often adj. and adverb (see on Aj. 839), Homer, *καλὰ καὶ ὕψι βιβάς, εἰ ἐπεὶν καὶ ἀτρεκέως ἀγορεύεις*, Terent. Ad. 4, 3, 18, *recte et rerum dicis*. Here *ἔννομα* refers to outward expressions, *προσφιλές* to the temper therein shown.

323. *τήνδε*, which we all expect from thee.

324. In *φώνημα* there is a slight allusion to Œdipus's *κήρυγμα*,

but it could also be referred to his present speech. With οὐδέ—μηδέ, cf. the double καί, 165 f.

325. The speech here broken off—Tiresias has in his mind σιγή-σομαι—is carried on in point of sense v. 328.—μηδ' ἐγώ, μη καὶ ἐγώ, cf. Phil. 181, ἤκων οὐδενὸς ὑστερος, i. e. οὐχ ἤκων ὑστερος τινός.

326, 327 are commonly assigned to the Chorus; for whose calm bearing, however, the request is too importunate: in fact the Chorus is silent until 404, and then interposes a pacifying word in a speech of four verses, and so it would have been here had the poet intended the στιχομυθία to be broken in upon by interlocution of the Chorus. Moreover, Tiresias' reply is addressed only to Œdipus.

328. Resuming the thought of 325, Tiresias says, οὐκ ἐκφανῶ τὰ ἐμὰ ἔπη, ἵνα μὴ τὰ σὰ εἶπω κακά, I will never be induced to utter my evil revelations, that I may not bring to light thine evil deeds withal. Though Tiresias now already touches upon the κακά (320, τὸ σόν), he veils the meaning of his words in a mysterious way, especially by significantly bringing κακά to the end of the sentence, so that in the first instance the hearer would necessarily connect κακά only with the τὰ σὰ immediately preceding. (C. F. G. Arndt conjectures τὰλλων ἀνειίπω, ego nunquam aliorum (i. e. eorum qui Laium interfecerunt, quos tu alienos a te putas) mala facinora edicam, ne tua patefaciam; K. Fr. Hermann, τὰ μάσσον' εἶπω.)

332. Here, as in 320 and 328, Tiresias's mentioning himself in connexion with Œdipus serves to make what is said more enigmatical. Tiresias would fain neither afflict himself, for he foresees Œdipus's indignation, nor pain Œdipus by revealing the mystery.—(The readings of the best MSS., ἐγώ τ' ἐμαυτόν, ἐγωγ' οὐτ' ἐμ. lead perhaps to ἐγωγ' ἐμαυτόν, i. e. οὔτε ἐμαυτόν οὔτε σέ.)

334. A poet ap. Schol. Il. 23, 254, Νύμφα φίλη, καὶ τληγί λίθῳ ἐνὶ δάκρμον ἤκας. Plaut. Poen. 1, 2, 77, Illa mulier lapidem silicem subigere ut se amet potest. Ovid. A. A. 1, 659, lacrimis adamantina movebis. Œdipus, who still entertains a feeling of reverence before the mighty seer, shrinks alarmed at his own vehement ὦ κακῶν κάκιστε, and mitigates it by καὶ γὰρ . . .

336. ἀτελεύτητος, with whom one never comes to an end, makes no progress.

337. With studied obscurity Tiresias speaks of ὀργή ἐμή, with apparent reference to ὀργάνειας 335, but in reality he has in his thoughts the reproach κακῶν κάκιστε: my disposition thou blamest, as if I were κακῶν κάκιστος, but thine own ὀργή which is next-door neighbour to that which thou castest up as a reproach to me—i. e. which is at the same time uttered in those words (κακῶν κάκ.), this thou didst not discern, even in the act of uttering. (Yet ὁμοῦ ναί. may also be intended to mean, thy disposition which is like thine estimate of mine. This double meaning is lost, if with Dindorf we read τὴν σοὶ δ' ὀ. ν.) Though Œdipus must needs refer this to his own burst of anger, as in fact he takes in only what most strikes the ear, and 339, 344, 345, speaks of ὀργίζεσθαι, still Tiresias means only to hint that the κακῶν

καίσιτος is precisely Œdipus's own predicament. (The allusion which some find in these words to Œdipus's *συνναίειν* with his mother Jocasta, is quite out of place, since Tiresias comes to that point only in the further progress of the altercation.)

338. ἀλλ' ἐμὲ ψέγεις repeats with emphasis the thought ὀργὴν ἐμέμψω τὴν ἐμήν, opp. to τὴν σὴν—κατεΐδες. Cf. 166. Aj. 627. Phil. 269. Ant. 465 f. Aj. 1110 f., οὐ γὰρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο γυναικός, ἀλλ' οὐνεχ' ὄρκων, οἷσιν ἦν ἐνώμοτος, σοῦ δ' οὐδέεν.

340. Cf. Phil. 66. Aj. 1107.

341. ἀτιμάζω πόλιν, thou thinkest, because I keep silence, and will not accede to thy request: I do keep silence, certainly, ἤξει γὰρ αὐτά, i. e. φανέται αὐτόματα—he does not say what, but means the disclosures which will inevitably ensue.

344. θυμοῦ δι' ὀργῆς (807, παίω δι' ὀργῆς, cf. Œd. C. 909, δι' ὀργῆς ἦκον) am violently incensed, cf. on 65.—ἦτις ἀγριωτάτη, as Æsch. Sept. 65, καιρὸς ὅστις ὤκιστος.

346. ἄπερ ξυνίημι would sound ironically to the hearer.

347. From ξυμφυτεῦσαι (Aj. 933) ξύν is also to be supplied to εἰργάσθαι, as Ant. 535, καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.—καί, even, not in correlation with τε, which connects the two verbs.—ὄσον μὴ, χωρὶς τῆς ἀπὸ τῶν χειρῶν ἐνεργείας. Not meaning Creon; at present Œdipus is not, in the remotest degree, thinking of him as an accomplice with Tiresias, but he means the robbers, 124 f., as set on by Tiresias.

349. As εἶναι is unknown to the best MSS., we may conjecture ἔφην μόνου βροτῶν.

350. It makes an awful impression, as a token of more than human knowledge, that Tiresias, he whom Œdipus, 305 ff., thought necessary to apprise concerning the oracle, reminds him of the κήρυγμα, concerning which no information can possibly have reached him. Œdipus in his excitement does not catch this ominous intimation of Tiresias' superhuman insight.

353. Cf. 241. After ἐννέπω σέ—ἐμμένειν (cf. Phil. 101. Aj. 1047), we expect ὡς ὄντα—μιάστορα. But, to obviate the possibility of referring the acc. to μήτ' ἐμέ, the poet puts the dative, as if he had said ἐννέπω σοί, ἐμμένειν. Cf. 817. Hom. Od. 17, 554, μεταλλῆσαι τί ἐ θυμὸς Ἀμφί πόσει κέλεται, καὶ κήδεά περ πεπαθυίη.

355. If we retain the reading (others read καὶ πον), then τοῦτο is the matter of the speech, the consequences and the punishment thereof, as El. 626, θράσους τοῦδ' οὐκ ἀλύξεις. Pind. Pyth. 8, 16, βίαν Πορφυρίων οὐκ ἄλυξεν. But, as the poet seems to have had in his thoughts the proverb, Plat. Symp. 189 B, βαλὼν γε οἶε ἐκφεύξεσθαι (Plutarch, βαλὼν ἀπηλλάγη; Aristides, τὸν βαλόντα οὐ δεῖ ἐκφεύγειν), we conjecture κάπὸ τοῦδ'ε, and after such a word, moreover, thinkest thou to be able to escape without being recompensed like for like? Cf. Eur. Alc. 689, νεανίας λόγους ῥίπτων ἐς ἡμᾶς οὐ βαλὼν οὕτως ἄπει;

356. Cf. 369.

357. διδ., viz. τὸ ἀληθές. Now Œdipus speaks quite otherwise

than in 300 f. Even now he is not thinking of Creon, cf. 347, 378.

359. Œdipus, who can scarcely believe his own ears, in his surprise challenges Tiresias to repeat what he said just now (353) hoping from his further expressions to get some clue to the supposed plot against him.

360. Or art thou merely putting me to the proof, that I may speak? Cf. Il. 24, 390, 433, *πειρᾷ ἐμεῖο, γεραίε*. A gloss in Laur. A, *πειραν λόγων κινεῖς*. Tiresias marks right well that Œdipus would lead him to compromise himself by further discourse. (The conjecture *πρόσθεν οὐκπειρᾷ λ.*, *quod percontaris ut dicam*, may easily be spared.)

361. *οὐχὶ ξυνῆκα οὕτως, ὥστε εἰπεῖν ἐγνωσμένον ὃ ἐνόησα*. Schol. Cf. 1131. Œdipus attends only to the first part of the question.

362. Tiresias means (cf. 449 ff.) *peremptorem te esse dico viri cujus quæris peremptorem*, but designedly speaks in an ambiguous manner.

363. *οὐ τι χαίρων*, cf. 368, 401, 1152. Phil. 1299.

365. *μάτην* again unconsciously with a double meaning, since he can also be understood to say, For me, the irrecoverably blinded, it will be spoken in vain.

366. Now for the first time Tiresias advances to a further revelation—that Œdipus is also husband of his own mother—while, however, in *σὺν τοῖς φιλιτ.* (see on Aj. 842, *infra* 1184), he designates the relation in terms designedly obscure.

368. Perhaps *ταῦτ'*, i. e. *τάς αὐτάς πημονάς*, 363.

369. Cf. 356.

370. "Certainly there is a might of truth, which, however, is lost on thee, because thou art blind in mind and body." With the vehement *πλὴν σοί σοὶ δέ* ff. cf. Phil. 1035, 1053. Œd. C. 787, *οὐκ ἔστι σοι ταῦτ', ἀλλὰ σοι τὰδ' ἔστ'*

371. The parechysis here, as in many other instances, heightens the sarcasm: Eur. Med. 476, *ἔσωσά σ', ὡς ἰσασιν Ἑλλήνων ὅσοι Ταυτὸν ξυνειξέβησαν Ἀργῶν σκάφος*. Similarly Agamemnon, Il. 1, 106 ff., taunts Calchas: *Μάντι κακῶν, οὐ πρότε μοι τὸ κρήγγυον εἶπας* ff., cf. Ant. 1055 ff.

372. Tiresias bitterly iterating *ὄνειδίξεν*, points it at the actual blinding of Œdipus and his mental blindness, which will presently be exposed.

374. Thou art a child of darkness, so that thou hast not power to hurt any man that sees the light, and can avoid thee.

376. Thou needest not to fear me, since no danger threatens thee on my part.

377. Here too in *τάδε ἔκπρ.* Tiresias purposely speaks darkly, cf. 341. Below, 1329 f., Œdipus recognizes the truth of this utterance.

378. Are these thine own inventions, or Creon's, that ye would scare me with Apollo? On the sudden, Œdipus imagines that he discovers in Creon the instigator of the seer; viz. the instant Tiresias names Apollo. For Creon in fact had been sent to Delphi; it was Creon's counsel (288) to send for the servant of the god. In

the belief that with this suspicion thus suddenly darted into his mind he has hit upon the truth, Œdipus, in what follows, depicts to himself in detail the league between the seer and Creon as an ascertained fact.

379. But Creon is no bane for thee. Κρέων δέ antithetically put first, the thought in Tiresias's mind being σὺ σοὶ πῆμα εἶ, cf. 570, 931. Œd. C. 396. With πῆμα, cf. 1355.

380. Similar opening of the speech Phil. 927.—πλοῦτος and τυρ. are often in like manner connected, as Eur. Or. 1155 f. Οὐκ ἔστιν οὐδὲν κρεῖσσον ἢ φίλος σαφές, Οὐ πλοῦτος, οὐ τυραννίς. Herc. Fur. 1425, ὅστις πλοῦτον ἢ σθένος μᾶλλον φίλων Ἀγαθῶν πεπᾶσθαι βούλεται, κακῶς φρονεῖ. Cf. Archiloch. Fr. 21.—τέχνη τέχνης ὑπερφ. ff. Art surpassing (every) art in the life of man, which is so full of emulous endeavours. Cf. Phil. 137, τέχνα γὰρ τέχνας προὔχει ff. Œdipus is thinking of the proof which, by his solution of the enigma, he has given of his mental acumen, which he here calls τέχνη (398, γνώμη) not without sarcastic allusion to Tiresias's τέχνη, 389. Compare the counter-taunt of the seer, 442.

382. φυλάσσειται, keeps himself in the background.

384. δωρ. οὐκ αἰτ. (63), cf. 1202. Œd. C. 525.

385. ταύτης emphatically refers to the throne as not ambitiously sought by him.—ὁ πιστός, οὐξ ἄ. φίλος is not to be taken ironically, but, so great is the might of envy, that even the old, trusty friend has suffered himself to be led away.

386. The image is taken from the tricks of the wrestlers, as ὑποδῦναι, see on Phil. 1007. With the intensive λάθρα ὑπ. cf. Arist. Vespp. 463, ἡ τυραννίς λάθρα ἄμβαν' ὑπιοῦσά με.

388. Cassandra, Æsch. Ag. 1273, καλουμένη δὲ φοιτὰς, ὡς ἀγύρτρια, Πτωχὸς τάλαινα λιμοθνής ἠνεσχόμην.

390. ποῦ, wherein shews itself that so infallible skill of thine as seer? Cf. Aj. 1008, 1100.

391. ἡ ῥαψωδὸς κύων, in Æschylus δυσαμεριᾶν πρότανις κύων, as the hydra, the harpies, Erinyes, and similar monsters are called by the poets κύνες. The Sphinx was ῥαψωδός, in regard of the enigma learnt from the Muses, see on 130.

393. τούπ., τοῦ τυχόντος, cf. Œd. C. 752.

394. διειπεῖν, *distincte enarrare*, cf. 390.

395. Not ἀπ' οἰωνῶν μαθών, but ἀπ' οἰων., οἰωνιστικὴν τέχνην.

396. His praising his own merits is justified by his belief that he is made the object of a malicious attack (cf. 399), and by the fact that the priest of Zeus has but now, in quite similar expressions, given him to lay to heart, as the universal judgment of Thebes, the self-same commendation.—With ἐγὼ μολών, so soon as I was come, cf. 35.

397. ὁ μηδὲν εἶδ. Οἶδ. refers in the first instance to v. 37, but again contains a cutting irony, as the words speak the full truth. Perhaps Sophocles alludes to the root ἸΔ contained in Οἶδι-πους, which would make a pointed oxymoron—I, the nothing-knowing (through any information of yours) and yet knowing Œdipus (nott. on 70, 412).

398. Above 39, προσθήκη θεοῦ λέγει νομίζει θ' ἡμιν ὀρθῶσαι βίον.

That Œdipus here vaunts of his γνώμη is for the purpose of humbling the οἰωνοσκόπος (310, 395). Quite otherwise 1484 f.

401. With a mock at the δοκεῖν παραστ., 399, Œdipus with bitterness repeats δοκεῖς μοι, and 402, εἰ μὴ ἴδοκεῖς. Cf. 372.

402. ἀγγέλ., τὸ ἄγος ἀπελάσειν τὸ περὶ τὸν Λαῖον, cf. 309.—γέρον, with the essential accessory notion μῶρος, cf. 433 ff.

403. Thou wouldst by punishment be made to know what manner of thoughts thou entertainest against me. The antithesis is mainly between παθεῖν and φρονεῖν. The poet alludes to the old apophthegm, παθὼν δὲ τε νήπιος ἔγνων.

411. I need not Creon to my patron, cf. 399. The Athenian metœci, whose circumstances Sophocles transfers to the heroic age, were obliged to choose some citizen as their patron (νέμειν, ἐπιγράψασθαι πρόστατῆν), as whose clients they were enrolled in the *tabulæ publicæ* (γράφασθαι προστάτου), see on Aj. 1260.

412. λέγω δέ, but I make known: with this, as φημί similarly used in Homer, Tiresias with solemnity ushers in his revelations (as 449), while by this expression he reminds him of the oracle-god whose δοῦλος he is—Δοξίας (from λέγω, as Λαίτιος from λακτεῖν): and so in 409, ἀντιλέξαι. Cf. 853. 994. El. 82, and for the play on proper names, note on v. 70.—τυφλόν, 371.

413. Æsch. Prom. 445, mankind, before Prometheus, βλέποντες ἔβλεπον μάτην, κλύοντες οὐκ ἤκουον. Ag. 1606, οὐχ ὄρας ὄρων τάδε; Cf. Aj. 85.

414. ἐνθα, in the house of thy father; ὅτων οἱ. μέτα, cf. 990, designedly admitting of a double meaning.

415. i. e. ἀφ' ὧν ὧν λήληθας ἐχθρός ὧν; Perhaps χῶς λέιλ.

418. ποτέ, because Œdipus at the end of the play remains still in Thebes.—δεινόπους ἀρά, she that executes the curse of parents, χαλκόπους Ἐρινύς, El. 491. Æsch. Sept. 729, πατρός εὐκταία Ἐρινύς. Aj. 837, τανύποδες Ἐρινύες. El. 1103, ποδώκεις βλάβαι.

419. Rendered more enigmatical for Œdipus by comparison with 413. The oxymoron as Eur. Phœn. 319, σκότον δεδορκώς. Œd. C. 1549, φῶς ἀφεγγές. Cf. 1273 and ad Phil. 861.

420 f. What rocky bay on the sea, what mountain in the land shall not presently resound in one accord with thy cry of lamentation? Virg. Æn. 5, 148, *Tum plausu fremituque virum studiisque faventum Consonat omne nemus vocemque inclusa volutant Litora*, coll. 8, 305.

421. Instead of ποῖον ὄρος, Tiresias puts the neighbouring mountain, with mysterious allusion to the exposure there of Œdipus, cf. 1451, 1391. Similar application of significant proper names, Soph. ap. Plut. Timol. 35, τίς ἄρα Κύπρις ἢ τίς Ἴμερος τοῦδε ξυνήψατο; Anaxilas Neott. 1, 3, τίς Χίμαιρα ἢ Χάρυβδις ἢ Σκύλλα; Senec. Hipp. 1169, *membra quis sævus Sinis Aut quis Procrustes sparsit?* Apul. Apol. p. 325, *Quis Eurybatus, quis Sisyphus, quis Phrynonidas talem excogitasset fraudem?*

422. The λιμὴν (420) leads of itself to the image of the prosperous voyage to which Œdipus's seeming happy fortune is likened. The bridal song (as token of the consummated marriage, Ant. 813) is the εἰςπλους, the ὄρμισις of Œdipus into the house: ἀνορμος because

it leads not into a sure port, despite the favouring gale, *i. e.* although Œdipus did happily solve the enigma, and his lot seemed an enviable one. The startling juxtaposition of the expressions **ἀνορμος** and **εὐπλοίας τυχῶν** sets in a sharp light the cutting contradiction between appearance and reality.

425. To the two **κακά** intimated thus far, the murder of his father, and marriage with his mother, Tiresias adds a third, taking the connexion from **ὅταν καταίσθῃ**: a multitude of other miserable facts thou perceivest not in addition (besides those two), which (so soon as thou perceivest them, **ἃ αἰσθόμενόν σε** to be understood) shall make thee like to thyself and to thy children, *i. e.* by the revelation of which thou wilt appear as the brother of thy children. This third point, which naturally comes in after the mention of the marriage, is called **πλήθος κακῶν** (Aj. 863, **πόνου πλήθος**), because it includes in itself a train of disastrous relations, see 457 ff. 1403 ff. 1496 f. Agreeably with the idiom of the language, **ἴσος, κοινὸς ἐμοί τε καὶ σοί** (see on Œd. C. 808, **κοινῶν παίδων κοινά**, 261), by which the Greeks pointedly express the equality as common to both the one and the other of two different parties, the explanation above given is sufficient, the poet thus sharply marking the contrasted relation of father and children, which in Œdipus's case is done away. But, at the same time, the hearer might find in the words **ἃ σ' ἐξιῶσει σοί** the thought, that the discovery of the dreadful truth will make Œdipus feel himself, as **κακῶν κάκιστον** (337), the wretch he was from the first destined to be.—The sigmatismus is sarcastic, cf. on 371, 1408, 1507.

426. **τοῦμόν στόμα**, cf. 390, 671. Ant. 997. Œd. C. 794.

430. Cf. 1146. Aj. 369. The accumulated expression as in 192.

434. Cf. 82, 220, 318.

435. Cf. Phil. 1271. Fr. 707, **τὸν θεὸν τοιοῦτον ἐξεπίσταμαι, Σοφοῖς μὲν αἰνικτῆρα θεσφάτων ἀεὶ, Σκαιοῖς δὲ φαῦλον.**

436. **οἱ σ' ἔφυσαν**, here significantly, in opp. to his supposed parents in Corinth, cf. 793, 827, 1412, 1514.

437. The mention of his parents—the subject of enquiry which led him to Delphi, and thence, as it were by accident, brought him to Thebes—falls heavily upon his soul; for the Theban seer had never come in contact with Œdipus's supposed Corinthian parents: therefore he bids him stay.

437. **ἐκφύει, me gignit**, is my father.

438. **φύσει, δείξει σε ὄθεν ἐγεννήθης**. Schol.

440. **ταῦτα, τὰ αἰνικτά**, cf. 393.

441. Cast up to me (and welcome) as an **ὄνειδος**, the things whereby thou wilt find (on closer search) that I have become great: which are to me a **καλὸν ὄνειδος** (Phil. 477).

442. This lucky chance—Tiresias counts as **τύχη** the success in solving the enigma which Œdipus described as **τέχνη** and **γνώμη** 380, 398—has, however, undone thee utterly.

443. Cf. 322, 331, 340, 365.

445. **ἐμπ. ὀχλεῖς, turbas ut sis impedito**, viz. in carrying into execution the command of the god.

448. Horat. Carm. 3, 3, *Justum virum non voltus instantis tyranni mente quatit solida*. Cf. 533.—*οὐκ ἔσθ' ὄπου*, Aj. 1069, 1103.

449. Cf. on 412. In the concluding repetition of his prophecies from 412 ff., Tiresias is still consistent with himself in the matter, but, to confuse Œdipus's mind yet more, he varies the expressions, and in v. 457 ff. inverts the order of the facts.

451. *οὗτος* repeated after the assimilation *τὸν ἄνδρα δὲ ζητεῖς*, as Eur. Or. 1645, *Ἐλένην μὲν, ἦν σὺ διολέσαι πρόθυμος ὦν Ἡμαρτες, ἦ δ' ἐστίν*.

452. *μέτοικος, ὦν*. Then the construction changes to the verb finite, as 1201. Phil. 213.—Cf. 414.

454. *τῇ ξυμφ.*, equivocally: lucky accident.—*τυφλός*, cf. 413, 419.

456. Seneca, Ed. 656; *Baculo senili triste prætentans iter*. Ovid. Met. 14, 189, *Prætentat manu silvas*. Tibull. 2, 1, 77, *Et pedibus prætentat iter*.

457. Cf. 425; 458=422; 459=415. Cf. 791 ff.

460. *ὁμόσπορος, ὁμόγαμος*, 260, 1362.

461. Cf. 605.

462. *φάσκειν*, Phil. 405. Cf. 390.

464—511. First stasimon. In Str. and Antistr. 1, the Chorus, setting out with the oracle of Apollo imparted to it in the first scene of the first Epeisodion, expresses its conviction that the murderer will never escape the god who is hotly pursuing him. It helps the irony, that the chorus imagines the murderer to be lurking far from the haunts of men: in Str. and Antistr. 2 it reverts to the second scene, between Tiresias and Œdipus. In suspense between hope and fear, it will hold fast to Œdipus's proved wisdom and patriotic zeal, until Tiresias's horrible prophecy be fulfilled (if so be) by the event. Both are wise, yet both are men, and man can surpass man in wisdom. Only Zeus and Apollo are infallible; not the art of the diviner. In this manner the Chorus, not less devoted to its king than the priest of Zeus, seeks to reason away the impression made by the enigmatic disclosures of the *σοφὸς οἰωνοθέτας*, its love for Œdipus preponderating above its reverence for the seer, notwithstanding 284 ff.

463. *Δελφὶς πέτρα* (Eur. Ion 550, *Πυθία πέτρα*), because the temple *positum est in monte Parnasso in rupe undique impendente*, Justin. 24, 6. Here the designation is used with a view to the image in line 1 of the Antistr.

465. Phil. 65, *ἔσχατ' ἐσχάτων κακά*. Ed. C. 1238, *κακὰ κακῶν*. El. 849, *δειλαία δειλαίων*.

466. *ἀελλάδων, γαχειῶν*, in the Lyric poets, *ἀελλόποδες, ἀελλοδρόμοι ἵπποι*.

467. *σθεναρότερον, firmitius, perseverantius*, cf. 176. Theogn. 986, *οὐδ' ἵππων ὁρμὴ γίγνεται ὠκυτέρῃ θάσσον ἵππου*.

468. Il. 10, 358, *γούνατ' ἐνώμα φεύγειν*.

469. As the Delphian god declares the will of his father Zeus (see on 151), therefore the poet arms him with the lightnings of the πυρ-

φόρος ἀστεροπητής. Hence also the expression ὁ Διὸς γενέτας, cf. 498. With ἐπενθρ., cf. 263.

471 f. The ἀναπλάκητοι (ἀσφαλεῖς, ἀναμάρτητοι, Trach. 120) Κῆρες, i. e. the Erinyes of Laius, dog the murderer as executioners of the punishment doomed by the higher will of the gods, as evil demons often act by commission of higher deities: in Solon. 11, 75, Zeus sends the Ἄτη as τισομένη among men, and in Rhianos 3, 21, Ἄτη Ζηνὶ θεῶν κρείοντι Δίκη τ' ἐπίηρα φέρουσα.

473 ff. Confirmation of the representation, that the god with his lightnings pursues the murderer. As the poet, setting out with the metaphor of a flash of light (λάμπειν, 186. Phil. 201, προῦφάνη κτύπος), likens the oracle which Creon has brought from Delphi to a beacon shining out from the top of the Δελφίς πέτρα, which, as a signal, shall rouse all to the common search; the expression at the same time would remind the Athenian spectators of the Πύθια ἀσπραπαί of Apollo αἰγλήτης, so carefully watched by their Pythaiasts, the propitious appearance of which on the Harma on Mount Parnes occasioned the sending of θεωρίαι to Delphi, Strabo 9, 404. Agreeably with this we may also explain the image used 469 f., of Apollo's lightnings. The epithet νιφόεντος (Eur. Phoen. 214, νιφάβόλος) heightens the picturesque effect of the far-shining mountain-top.

475. τὸν ἄδηλον, object; ἄνδρα πάντα (223), subject.

476 ff. The fugitive homicide (294 f.) is represented as a bull which has left the herd, and, rejoicing in its freedom, strays through wood and rocks. The image is suggested by the hunting term ἰχνεύειν, for he roams in the wild (Ed. C. 349) wood-lands. In tragedy, the fugitive homicide—originally in the Greek and German mythology conceived of as a wolf (see on 203)—is often likened to other beasts naturally wild, or that have run wild: Athamas in Eur. Ino 16, κοίλοις ἐν ἄντροις ἄλυχνος, ὥστε θήρ, μόνος, Orestes in Æsch. as a startled roe. Here a bull, because this creature, once possessed of its freedom, is not easily caught, whence it is proverbially said ἐπὶ τῶν μὴ ἀναστρεφόντων (Theocr. 14, 43, αἰνος θῆν λίγεται τις) ἔβα ποκὰ ταῦρος ἀν' ὕλαν.

478. πετραῖος. Ant. 785, φοιτᾶς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις ἀλααῖς. (Dindorf reads πέτρας ἅτε ταῦρος.)

479. χηρεύων, bereft of human intercourse.

480 f. He seeks to outrun in flight the pursuing μαντεῖα, which are given from the centre of the earth (898, i. e. τὰ ἀπὸ μέσου ὀμφαλοῦ καὶ γῆς δῆτα ὀμφαλοῦ ἰκόμενα), holding them aloof from him, ἀπονοσφίζων (ἀφ' ἑαυτοῦ), and thereby eluding their effect. But let him exert himself ever so much to leave the μαντεῖα behind him, they hover around him, unwearied (45).

483 ff. Awful indeed are the utterances of Tiresias, yet the hope preponderates, that for this once he errs.—ταράσσει (354, ἐκκινεῖν) οὔτε δοκ. οὔτ' ἀποφ. (505), nec affirmantia nec negantia movet. Instead of opposing an ἀποδοκεῖν to the δοκεῖν, or a φάσκειν to the ἀποφάσκειν, Sophocles makes the two antitheses coalesce.

488. Yet ἀναπτεροῦμαι, αἶρομαι (Aj. 693), ἐλπῖσιν looking

neither here (before me), nor behind me, *i.e.* as the matter is obscure to me on all sides. The local ἐνθάδε and ὀπίσω (857. Il. 3, 109, ἄμα πρόσσω καὶ ὀπίσω λεύσσει) were of course explained by suitable gestures.

489. "Of a strife between the Labdacid (Laius) and the son of Polybus (Œdipus) have I never heard." Hovering between hope and fear, the Chorus expresses this state of feeling by the thrice-repeated οὔτε: and instead of the more logically strict τί Λαβδ. καὶ τῷ Πολ. νεῖκος ἔκειτο (cf. ἰστάναι νεῖκος), for which, as in 425, we might also have had Λαβδ. τε καὶ τῷ Πολ., or negatively οὔτε Λαβδ. οὔτε τῷ Πολ., puts it in the form of a disjunctive sentence with ἢ—ἢ. By this means, the severance of two parties tells with more effect upon the ear.

494 f. Taking occasion of what (*unde exorsus*, cf. 525), I with clear evidence shall come forward against the popular renown of Œdipus. For the sake of the metre I have added σὺν φανερά, cf. 509 f., while others omit γὰρ ἐπ' αὐτῷ, in the Antistrophe.

496. ἐπικούρος (cf. 127, ἀρωγὸς Λαίου, σύμμαχος, βοηθῶν τῷ θεῷ) keeps to the image of ἐπιέναι and ἀμύναι: ἀδήλων opp. to φανερά βάσανος: θάνατοι, violent death, El. 199. By the execution of the vengeance on the unknown murderer, the Labdacidæ obtain ἐπικουρία.

498 ff. Only Zeus and Apollo (the force of the art. is *illi quidem*, Jup. et Ap.) know all things clearly: but that among men a soothsayer is of more consequence than another man (ἢ γῶ as 618. Aj. 155. Trach. 443, ἔρωσ ἀρχεὶ καὶ θεῶν κάμου γε), of this, a true decision is not possible: doubtless, however, by wisdom man can surpass wisdom: yet will I not give my voice (485, ἀποφάσκοντα) to men blaming (Œdipus) ere I see the word made good.—πλέον φέρ. (93), as τὰ πρῶτα, δεύτερα φέρεσθαι, borrowed from the strife of competitors, whence also κρίσις and παραμείβειν, because the point is, how to decide between the claims of two men, both accounted σοφοί (483, 510). But, since Œdipus's σοφία has already been proved by its beneficial results, the Chorus, until further evidence, decides for him. Though in Str. and Antistr. 1 the Chorus has extolled the inevitable might of the Delphian god, yet, not to fall under imputation of impiety for doubting the truth of the diviner's art, it once more premises ἀλλ' ὁ μὲν οὖν Ζεὺς ff. Cf. Eur. El. 371, Λοξίου γὰρ ἔμπεδοι Χρησμοί, βροτῶν δὲ μαντικὴν χαίρειν εἶω.

509 ff. For the Sphinx, before the eyes of all men, pressed upon Œdipus, and he approved himself then σοφός, as afterwards ἡδύπολις. Therefore shall he in mine eyes never pass for κακός. With φανερά and βασ., cf. 494, Soplacles conceives the Sphinx as rushing upon Œdipus to destroy him also, should he fail to solve the enigma. Cf. 495, ἐπὶ τὰν φάτιν εἶμι.

513. δαίν' ἔπη, 378 ff.

517. λόγ. εἶτ' ἔργ., 72.—εἰς βλ. φέρον, from a way leading to a goal, cf. 62, 520, 991. Aj. 799.

518. βίον τοῦ μακρ. (μακρᾶιωνες βίοι, Æschylus ap. Plat. Rep. 2,

383 B, βίωτος εὐαίωv, Trach. 81), the advanced age which may be destined for me.

519. The ἀπλοῦν ought to have πολλαπλάσιον or the like to correspond. But, as the former in point of sense is equivalent to εἰς μικρόν, Sophocles chooses εἰς μέγιστον. With φέρει cf. Œd. C. 1424.

523. But in fact this reproach must have come, perhaps extorted by passion rather than spoken from the ground of the heart: viz. supposing that Œdipus had raised the reproach at all. The Chorus expresses itself with a nice reserve, considerably disguising what has really happened. On μὲν δὴ see on Aj. 877.

525. τοῦ πρὸς (so the best MSS. for πρὸς τοῦ, making τοῦ more strongly emphatic), and what in all the world could be the handle (494) for saying?

527. τίνι γνώμη (1124) answers to τοῦ πρὸς: but the Chorus's reserve betrays itself even in the repetition of γνώμη.

528. Creon seeks now to ascertain at least the outward bearing of Œdipus, hoping to be able to draw some conclusion from that. This question also the Chorus declines entering into.—ὀρθῶν, cf. 419. ὀρθῆς (its opposite, νοῦς παρήγορος), Ant. 495.

530. The Chorus professes—what was accounted the duty of servants—to have no eyes or ears for a master's doings.

533. πόλμης πρόσωπον (448), ὧδε θρασῆς καὶ ἀναιδέης εἶ. Schol.

534. Œdipus, who thinks himself quite sure of his cause (with ἐμφανῶς and ἐναργῆς he seems to allude with a degree of bitterness to Creon's words in 96, 106), calls Creon the φονεὺς of his person, and ληστής of his royalty, scoffingly applying to him both the expressions, 124 f. 362, used concerning the murder of Laius. His murderer (cf. Œd. C. 1361) Œdipus could declare Creon to be, because he believes him to have suborned Tiresias to accuse him as the guilty person, for whom the oracle has ordered death (or banishment).

538. Œdipus, with regard to his δειλία or μωρία (taking them in the inverse order), asks whether Creon (ἐλπίζων to be supplied perhaps from ἰδὼν ἐν μοι) imagined he would not mark the plots against him, or would be too cowardly to meet them.—γνωρίσοιμι, not γνωριοῖμι, cf. Aj. 1027. Phil. 1427, is accredited, but Par. A has γνωρίοιμι.

541. The φίλοι are political adherents, ἑταῖροι, such as those, for instance, who made Pisistratus tyrannus, Herod. 1, 61. Hence, 542, χρήματα.

542. ᾧ, a prize, which . . . , more expressive than ἧ: Eur. El. 1705, 'Ελένης οὔνεκ' εὐγενεστάτης γνώμης, ἃ πολλαῖς ἐν γυναιξίν οὐκ ἐνι.

544. Cf. 409.

547. τοῦτ' αὐτό, that Œdipus has found out Creon for his enemy.

548. Œdipus here and afterwards with bitter scorn repeats Creon's phrases. "*Nam altercantes eadem dicendi forma, qua alter usus erat, respondent.*" Hermann on Eur. Androm. 576.

550. τοῦ νοῦ χωρίς, ἀθαδῖαν ἄνουv.

552. τὴν δίκην, the deserved punishment, Eur. Heracl. 1025 and often, cf. 642 f. Œdipus unconsciously expresses what in fact exactly fits himself.

Œdipus Tyr.

555. Cf. 123, 288. Æsch. Sept. 96, ἀκούει' ἢ οὐκ ἀκούει' ἀσπίδων κτύπον; 184, ἤκουσας ἢ οὐκ ἤκουσας;

556. σεμνόμαντιν, sarcastically, because Creon had so designated him. The middle πέμψασθαι, as 287.

557. Thuc. 3, 38, ὁ αὐτός εἰμι τῇ γνώμῃ. Phil. 521.

559. Creon cannot comprehend what brings Œdipus to Laius, as the subject which he had just started was the advising him to call in Tiresias.

562. Plat. Protag. 317, c, πολλά ἤδη ἔτη εἰμι ἐν τῇ τέχνῃ, as ἐν φιλοσοφίᾳ, λόγοις, νόσῳ (Aj. 271) εἶναι.

566. After ἐρευνᾶν ἐσχετε (ζήτησιν ἐποιήσατε, cf. 128 f.) παρ-ἴσχομεν is strange. I conjecture (ἀλλ' ἔ. or rather) ἀρ' ἴσχομεν, i. e. ἢ ἄρα, cf. Œd. C. 753, as ἄρα, especially before ἐστίν, often stands at the beginning of a sentence, e. g. ἀρ' ἐστὶ τοῖς νοσοῦσι χρῆσιμος λόγος, Philemon. (Instead of κοῦκ ἠκούσαμεν we should rather expect κοῦκ ἐξεύρομεν, κοῦδέν ἦνομεν. If the reading be correct, Sophocles has formed the antithesis more freely, as if ἐπυθόμεθα had preceded, cf. 485, 519.)

568. οὔτος ὁ σοφός, bitterly, with reference to 563.—With τάδε Œdipus refers, shrinkingly, to the murder imputed to him, cf. 390 ff.

569. Cf. 1520.

570. With sarcasm Œdipus iterates Creon's words (οἶδα and φρονῶ), whose maxim he regards as spoken at him: "Thus much however, thou surely knowest (οἶσθα), and canst well-advisedly (εὖ φρονῶν, as 626, well-wittingly) communicate." (Hermann τὸ σὸν δέ γ' οἶσθα, because Tiresias has been the subject of discourse so far.)

571. Creon likewise emphatically iterates οἶδα.

572. τὰς, i. e. τὰς, ὡς Τειρεσίας οἶεται, ἐμὰς διαφθοράς, he would not have spoken of the murder of Laius as mine—as my doing. The hearer finds in it the unconscious truth, He would not have spoken of the murder by me committed. (Döderlein's τὰςδ' is useless.)

574. If Tiresias so says, thou knowest it (οἶσθα again sarcastically) alone for thyself, and needest not to have the truth confirmed to thee by me. The seemingly harmless words admit, however, of this meaning—that what Tiresias asserts is true, and that Œdipus knows it to be so.—Creon will now put Œdipus through the same course of examination (ταῦθ', eadem ratione).

576. Œdipus immediately thinks that Creon's aim is to convict him of the murder; whereas he only wishes to make it thoroughly clear to Œdipus, how absurd it would be for him (Creon) to wish to exchange his honourable position with one scarcely more honourable and far more full of anxiety.

578. Æsch. Eum. 558, τούτου δ' οὔτις ἀρνήσις πέλει. Soph. El. 527, τῶνδ' ἀρνήσις οὐκ ἐνεστί μοι. Œdipus chooses the solemn form of words, because he thinks Creon is driving at the murder.

579. γῆς depends on ἀρχεῖς: ταῦτ' ἐκείνη, in like manner with her; ἴσον ν., apportioning like dignity and honour to the wife, cf. Phil. 1020. Ant. 371.

581. Cf. on Aj. 1174.

582. Œdipus wrests Creon's privilege, ἰσοῦσθαι αὐτῷ τε καὶ

Ἰοκάστη into matter of reproach: in this very thing—that thou art put upon an equal elevation with us twain—shewest thou thyself a bad friend: that by aiming higher, thou wouldest πλεον ἔχειν, and so makest the equality cease.

583 ff. Creon's defence goes in the first part, 584—602, to the point of shewing in detail the absurdity of the crime imputed to him, since he can have no inducement to exchange his position with respect to Œdipus (590) and the citizens (596) for the more anxious, and not more powerful, possession of the throne. In the second part, 603—615, he counsels him to look closely into the actual facts, and warns him against precipitate judging.

583. ὡς ἐγώ, σοὶ δίδωμι λόγον, if thou wouldest quietly and thoughtfully reason the matter with thyself, even as I reason it with thee. Herod. 1, 209, ὁ Κύρος ἐδίδου λόγον ἐωυτῷ περὶ τῆς ὕψιως, cf. 3, 25; 4, 102; 5, 138.

584. τοῦτο πρῶτον, with this corresponds, in point of sense, 603, καὶ τῶνδ' ἔλεγχον—πέυθου.

586. Not ἔξοι, but in Creon's sense ἔξει, of course, supposing that he shall have.

587. οὔτ' αὐτὸς οὔτ' ἄλλος, Creon says this with reference to Œdipus's charge against him, of making common cause with Tiresias. Cf. 601 f.

590. ἄνευ φόβου, opp. to 585. Cf. 593.

591. Many things I should, as sovereign, be obliged to do, with inward reluctance, under the apprehension of provoking discontent and conspiracies against me in case of my refusing to do them.

594. οὐπω, not yet (El. 403), here as a convenient handle for the antithesis νῦν π. χαίρω.

596. πᾶσι χ., πάντες χαίρειν με κελεύουσιν.

597. αἰκάλλουσι, the beautiful emendation of L. Dindorf for ἐκκαλοῦσι.

598. αὐτοὺς ἅπαν the best MSS., i. e. τὸ τυχεῖν αὐτοὺς ἐνεστιν ἐνταῦθα (ἐν τῷ αἰκάλλειν ἐμὲ) πᾶν, that the χορήζοντες obtain their wishes, depends wholly and solely upon this.—ἅπαν, according to the testimony of old grammarians, has the second syllable long in the Attic poets. Buttm. Gr. 1, 254. Usually with Par. Ἄ αὐτοῖς ἅπαντ', Hermann αὐτοῖσι πᾶν.

599. Cf. 592. κείνα, sovereignty with its discomforts; τάδε, my present position.

600. Cf. 594. A man of sound, sensible principles will not become base.

601. οὔτε—οὔτε, as 587 f.—τῆσδε τῆς γν., which thou imputest to me, cf. 664.

602. ἂν τλαίην, δρᾶν. The detailed proof of the position laid down in 584—586 is carried out in two parts, parallel in point of matter and form: a. 587—89=601, 602. b. 590, 91=96—98. c. 592, 93=99. d. 594, 95=600.

603. With the τοῦτο μὲν corresponds τοῦτ' ἄλλο, i. e. τοῦτ' αὐ. (El. 601), cf. Aj. 670. Ant. 167. Phil. 1345.—Πυθῶδ'—πέυθου, cf. on 70.

605. τερασκόπον, so Creon calls Tiresias, with allusion to the

meaning of his name, ὁ τὰ τεῖρα σκοπῶν, the wonder-seer, while he speaks mockingly in Œdipus's vein.—ἐάν με λάβης, cf. 461.

607. λαβῶν (641) belongs to κτάνης, and must be kept quite distinct from the λάβης of 605.

608. χωρίς, alone, so that, in fact, thou art but following an ἀδηλος γνώμη.

612. τὸν παρ' αὐτῷ β. (Œd. C. 7), here instead of τὸν αὐτοῦ βίον, because of the comparison with the ἐκβαλλόμενος φίλος.

613. The poet here and 615. 674 f. points prospectively to Œdipus's later acknowledgment.

614. Because the bad but too easily betray their worthlessness, while the good are often modestly retiring, and the recognition of their worth is a work of time. Simonid. Epigr. 156, Οὐκ ἔστιν μείζων βίαςανος χρόνου οὐδενὸς ἔργου, Ὅς καὶ ὑπὸ στέρνοις ἀνδρὸς ἔδειξε νόον.

616. The Chorus counsels prudence.—εὐλ. πεσεῖν, for one (=in the eyes of him) who takes heed to himself not to fall. The same image in ταχύς, ἀσφαλής, χωρεῖν.

617. Connect φρονεῖν with ταχεῖς and ἀσφαλεῖς.

618. Œdipus (cf. 545 f.) will have nothing to do with arguments and grounds of reason.

619. κάμῃ, cf. on 500.

622. Cf. Œd. C. 643.

623. Because of the double guilt, 534 f.

624. θανοῦμαι, when thou shalt first have satisfied me by argument what room there can be for that supposed φθόνος of mine against thee. Creon had even now circumstantially combated this delusion.

625. Instead of proofs, Œdipus insists upon unconditional obedience to the commands of the sovereign.

626. The altercation now worked up to its highest point is marked by the dialogue breaking off into hemistichs, dealt out, blow for blow, in impetuous repartee.—τὸ γοῦν ἔμόν, συμφέρον εὐ φρονῶ.

627. Cf. 581. κάμόν, συμφέρον εὐ φρονεῖν, to which Œdipus rejoins, as κακός he does not deserve it.

628. Cf. 397. ἀρκτέον, people must submit to be ruled, and obey the command of the ἀρχων. Creon: No, they must not, if one rules ill. ἀρκτέον has a passive signification, after the analogy of certain verbs in which the middle or passive has acquired a peculiar sense, such that it hardly reminds one of the meaning of the active: thus πειστέον αὐτόν and αὐτῷ agreeably with πείθω τινά and πείθωμαι τινί, ἀπαλλακτέον τινός (ἀπαλλαγῆναι): Ant. 678, γυναικὸς οὐδαμῶς ἠσσητέα: Dinarch. c. Demosth. 176, οὐ καταπληκτέον (καταπλαγῆναι). So ἀρκτέον, because ἀρχομαι is equivalent to *pareo*.—ξυνίεις for ξυνίης I have here as Ant. 399. El. 1339, restored from the MSS.: El. 586, ἴεις. From the original ἴημι, ἴησι, ἴητι comes ἴεις, ἴει, the rejection of the ι of the termination causing the vowel to be modified so that ει comes in the place of η.

629. Œdipus appeals to the judgment of the city by which he had been elevated to the post of ruler, 382 ff.

630. I too, says Creon, belong to the city, and my word also has a right to be heard, cf. Ant. 737.

631. The altercation is broken off by Jocasta's appearing on the scene, cf. Aj. 1316 f.

633. εὖ θέσθαι, El. 1434.

634. τὴν στάσιν, the strife which ye raise; your quarrel—not τήνδ' with Döderlein.

637. οὐκ εἶ—καὶ μὴ, Aj. 75. The preposition is also to be supplied to οἴκουσ, cf. 734.

638. Connexion, τὸ μηδὲν (*rem nullius pretii*) οἴσεται ἐς μέγα ἄλγος.

640. Creon mitigates the punishment demanded by Œdipus (623) in order to make it easier for him to retract. Œdipus has given option of two hard things (Œd. C. 636, τούτων δίδωμί σοι κρίναντι χρῆσθαι, viz. θάτερον), two, namely either—or, cf. El. 1320. δυοῖν is to be pronounced as one syllable, as *bis* (*i. e. duis = dois*), and in Plautus often *duorum*, *duarum*, pronounced *duorum*, *duarum*, as our two, Germ. zwei: comp. δώδεκα for δυώδεκα [δῖς for δυῖς]. The lengthening of the second syllable in ἀποκρίνας before *muta cum liquida* in tragedy is very rare. Perhaps it should be δυοῖν ἐν ἀποκρίνας.

641. λαβών, 607. Œd. C. 475.

642. Œdipus justifies the δεινὰ κακὰ δρᾶσαι upon Creon by his own δρᾶσαι κακῶς σὺν τ. κακῇ, agreeably with the ancient Greek principle, τὸν κακῶσι δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς, as Archilochus says. Cf. 551 f. Œd. C. 229 f. Aj. 678. El. 1026. Fr. inc. 11, εἰ δειν' ἔδρασας, δεινὰ καὶ παθεῖν σε δεῖ, and *passim*.

643. τοῦμόν σῶμα, El. 1233.

647. ὄρκος θεῶν, sacred oath, because the gods, if he lies, shall punish him. So in Homer, Διός, or, θεῶν ὄρκια πιστά: in Xenoph. Anab. 2, 5, 7, οἱ θεῶν ὄρκοι.

650. θελήσας (Phil. 1327) refers to the good will, φρον. to the prudence and cleverness of Œdipus.

654. ἐν ὄρκῳ μέγαν (Phil. 185, ἐν ὀδύνας οἰκτρός). Creon, who by the oath 644 f. has bound himself to Ζεὺς Ὀρκίος, is thereby made strong.

655. Cf. Phil. 342, 559.

656. ἐναγής, because he becomes ἀρᾶ ἔνοχος the moment he swerves from the truth, 644.—ἐν αἰτία βαλεῖν, Trach. 940, αἰτία βαλεῖν κακῇ.

657. σὺν ἀφ. λόγῳ, cf. 608. Antiphon de Cæd. Herod. 733, ἐγὼ μὲν σοι φανεράν τήν πρόνοιαν εἰς ἐμὲ ἀποδείκνυμι, σὺ δέ με ἐν ἀφανεί λόγῳ ζητεῖς ἀπολέσαι. Hermann closes the hiatus by σ' ἄτιμον: I conjecture λόγῳ πότιμον.

659. Inasmuch as Creon, should I let him go, will carry out his treason against me, and be urgent to apply to me one of the two punishments (641).

660. οὐ, *i. e. οὐ μά*, 1088. Ant. 785. El. 1063. Helios, the light-bringing, all-seeing and all-hearing god, is often invoked in oaths and asseverations, Il. 3, 277. Hymn. Merc. 381. Œd. C. 868. He is called πρόμος probably because he ascends and descends in heaven as the πρόμαχος and φύλαξ of the gods.

661. ὃ τι πύμ. ὄλ., φθαρείην ἐσχάτην ἀπώλειαν, *extremis surprisiois*.

665. φθίνουσα, not corresponding with the antistrophe 694 (whence Dindorf conj. φθινάς), seems to me to have intruded from 25 f. Soph. perhaps wrote γὰς νόσος.

666. The codd. have καὶ τὰδ' and certainly one does desiderate καί. Probably the corruption lies deeper.

667. προσάψει, intransitively, as συνάπτειν, El. 21.

669. Œdipus, here also φιλόκοινος, gives up Creon to the prayer of the citizens, without being reconciled in heart.—ὃ δ' οὖν, Aj. 961.

670. Cf. 658 f.

672. ἐνθ' ἂν ᾗ looks back to ὃ δ' οὖν ἴτω. Irony—if Œdipus presumes that Creon will flee from Thebes, which in the end is his own destiny. But I am inclined to conjecture ἔστ' ἂν ᾗ.

673. Taking up *στρυγήσεται*, Creon says, Plainly thou art full of hatred towards me (*στρυγνός* actively, as *στρυγνός καὶ πικρός*, Zeno ap. Diog. Laert. 7, 16), although thou yieldest, but thou wilt presently be heavily pressed by remorse—from *εἰ* supply *ἔσει*—so soon as thou shalt have come to the end of thy wrath. Instead of the usual *θυμὸν περᾶν*, Sophocles puts the genitive according to the sense: *ἐς πέρας ἔλθης, πέραν ᾗς*. As in 615, the poet points prospectively to the actual result.

674. αἱ τοιαῦται, which passionately refuse to listen to reason. Cf. Ant. 767.

677. Having found in thee one that knows me not—i. e., by thee misknown—but to these the same that I always was.

678. After Creon's departure, the Chorus wishes Œdipus also away, that there may be peace, cf. 637. 861.

680. viz. *κομιῶ αὐτόν*.—ἡ τύχη, the occurrence—what has chanced. Jocasta is made to ask what is the matter, in order that Œdipus, in process of the dialogue, may be startled out of the security he has hitherto felt.

681. An empty suspicion (Trach. 425 f.) without clear proof (608 *γνώμη ἀδηλος*, 657 *ἀφανῆς λόγος*, cf. Ant. 988) resulted (523) from the speeches. (Or *ἄγνως λόγων*, that sees no reasons?) The Chorus means, on the one hand, the disclosures, by it strongly doubted, of Tiresias; on the other hand, the accusations which Œdipus has thrown out against Creon. With reference to the latter, the words, which are designedly vague, might be understood to mean, a groundless suspicion came up in respect of words supposed to have passed underhand between Creon and Tiresias. Though the Chorus thus lays the blame of the misunderstanding upon Œdipus, at the same time it seeks to excuse his vehemence: But on the other hand it stings one to be laid under ungrounded (1158) accusations, such as Tiresias has uttered.

683. ἀμφοῖν ἀπ' αὐτοῖν, viz. ἤλθε δόκησις ἄγνώς; the Schol. understands *ἐκινήθησαν οἱ λόγοι; ἀμφοτέροι τῆς διαφορᾶς αἰτιοὶ εἰσιν*; Though the Chorus answers in the affirmative, it shrinks from entering into further explanations which would pain Œdipus.

685. *προπον*. (*κακουμένης*), a stronger form of *πον*., far gone in trouble, as *προδιδάσκεσθαι, προμανθάνειν*.

686. μένειν, τὸν λόγον. CEd. C. 510, τὸ κείμενον κακὸν μὴ ἐπεγείρειν. Plat. Crat. 437, D, καὶ ταῦτα μὲν αὐτοῦ ἴάσωμεν.

687. The reserve with which the Chorus, of very devotion to Œdipus, has spoken of the matter, puts him out of temper, and he says, Seest thou what thou art come to (how thine unseasonable mildness towards Creon makes thee unjust towards me, cf. CEd. C. 941), in that thou art backward to speak of that wherein I am fully in the right?

688. τοῦμὸν παριείς, leaving out of view my interests, καὶ (τοῦμὸν) κέαρ κατ., and blunting my heart by thine intercession, so that Creon does not feel the edge of mine anger. Æsch. Suppl. 697, τεθηγμένον τοι μ' οὐκ ἀπαμβλυνεῖς λόγῳ.

689 f. The Chorus vindicates itself from the reproach of deserting the king.—οὐχ ἄπ. μόνον, cf. 660 ff.

690. The accumulation παρ., ἄπ. ἐπὶ φρ. (*ad quodvis prudens consilium inhabilis*) shews how much the Chorus wishes not to be misunderstood by Œdipus. Cf. 661.

694 f. Œdipus has erewhile steered the ship of the state into the right course (35 f. 52 f. 506 f.), and may he now again prove a fortunate pilot. The MSS. τανῦν δ' or τ' εὔπ. εἰ δύναιο (δύναι, La. pr.) γενοῦ. The last word is commonly regarded as a gloss, as the metres moreover agree, when it is omitted. But as then the construction, with γενοῦ or οὐρίσειας ἄν understood, would be harsh, Hermann takes τανῦν δ' εὔπ. εἰ δύναιο (κατ' ὄρθον οὐρίσαι) as a wish. To me, γένο seems to be originally an emendation written over δύνα by some early copyist, meaning that Sophocles wrote τανῦν δ' εὔπ. εἰ γένοιο. If, however, we retain τανῦν τ' εὔπ. εἰ δύναιο, then the Chorus gives a second reason for its firm adherence to Œdipus, viz. Œdipus's good will to help if he had the power.

699. Cf. on Phil. 327.—ἰστάναι μῆνιν, as βοήν, *concupere iram*.

700. I honour thee, Jocasta, more than I honour these, who would fain cloak all with the mantle of love, cf. 685 f.

701. Κρέοντος οἶα—ἔχει, Κρέοντος βουλευμάτα, see on Aj. 1236. Phil. 439.

702. Jocasta wishes for distinct information as to the occasion of the dispute: Speak, if laying the blame of the quarrel (Phil. 327, χόλον ἐγκαλεῖν) upon him, thou wilt tell it clearly—let me know plainly what it is. The emphasis is on σαφῶς.

703. So little credit has Creon found for his assurances, that with the sayings of Tiresias (574 f.) he has nothing to do, cf. 362.

706. As regards his own person, he keeps his mouth altogether clean, in that he has taken good care not to utter the accusation himself, and so all the blame falls upon Tiresias.

707. ἀφ. σεαυτόν, let thyself loose, free from the cares which hamper and straiten thee, and give ear, as touching that thou speakest of, to me. Jocasta avoids mentioning the murder of Laius.

709. ἔχον, ἐχόμενον, ἀπτόμενον, ἀπρητημένον.

711. οὐκ ἐρῶ, as elsewhere οὐ λέγω, that one may not seem to blaspheme, but cf. 720.

715. καί, καίτοι.—ξένοι λησταί, 122: ξένοι she puts by way of

contrast with Apollo's prophecy: robbers and withal strangers: so far was it from being his own son!

716. φονεύουσι, the present, as in 113.

717. Connexion: παιδὸς βλάστας (τὸν βλαστόντα παῖδα) ἐνξ. ἔβριψεν: νιν is repeated (248) because of the interposed οὐ δ. ἡμέραι τρεῖς καί, non intercesserant tres dies et abiecit. The note of time is annexed by καί, as Phil. 354 f. Ant. 1187. Thuc. 1, 50, ἤδη ἦν ὅψε καὶ οἱ Κορίνθιοι ἐξαπίνης πρῦμναν ἐκρούοντο.

718. ἄρθρα ποδ. ἐνξ., τὰ σφυρὰ περόνη συνάψας. But cf. 1034 ff.

719. The unusual ending of the verse (Aj. 459, καὶ πεῖδια τάδε) instead of ἄβατον εἰς ὄρος (Æsch. Prom. 2, ἄβατον or ἄβροτον εἰς ἐρημίαν) more strikingly depicts the frightful coldness of the mother's heart.

720. ἦνυσεν, cf. on 156. Instead of saying, and there he perished, Jocasta brings prominently forward what suits her purpose of depreciating prophecy and divination.

722. Jocasta passes from the father to the son, and then comes back to the former. In exact parallelism with φονέα γεν. πατρός, she says, πρὸς παιδὸς θανεῖν (854), for which other authorities give παθεῖν.

724. What the god once thinks worth while to search out, that will he with ease himself (without the prophets) bring to light.—ὦν χρ., ἂ χροῖσιμα ὄντα. Cf. 717, παιδὸς βλάστας. The saying is verified quite otherwise than it was meant.

728. ὑποστραφεῖς, to what anxiety suddenly turning thyself again, and letting go thy former feeling of security (707). Cf. Aj. 1117, τοῦ σοῦ ψόφου οὐκ ἂν στραφεῖην.

733. The spot where the three roads meet is still shown, and is named, after a ruined Turkish village, τὸ σταυροδρόμ τῆς Μπάρπανας.—Jocasta's levity meets with its immediate punishment, as the very mention pointedly made by her of the τριπλαῖ ἄμαξιτοί (i. e. a high-way where many travellers come together from all parts of the world) leads to the discovery of the truth.

734. ἀπό belongs also to Δελφῶν, cf. 637, 761.

735. τοῖςδε, since this occurrence, Eur. Ion, 368, τίς χρόνος τῷ παιδί διαπεπραγμένῳ; Thuc. 1, 13, [where see my note and Gr. 1147, i].

740 f. What stature Laius had, and withal what ripeness of age: *quannam habuerit staturam, quam simul habens cetatem (istam quam dices staturam habuerit)*. (Edipus's disquietude is expressed by the poet in the connexion εἶχε—ἔχων. (This turn of expression has been needlessly objected to: if any alteration were necessary, we should propose εἶρπε for εἶχε, *proficisceretur Delphos*, so that ἔχων should be referred also to τίνα φύσιν.)

742. μέγας (ἦν), as if immediately preceded by τίς ἦν φύσιν;—χν. λ. κάρα, ὥστε κάρα λευκ. γίγνεσθαι. Laius was just at the transition from middle life to old age.

744. Cf. 235 ff. 819 f.—οὐκ εἰδέναι, λεληθέναι.

747. βλέπων, cf. 371 ff.

749. Cf. 746. Instead of the vulg. ὀκνῶ μὲν, La. has ὀκνῶμεν, according to which I restore what seems to me the true reading, ὀκνῶ μὲν. Ant. 1105, οἶμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι τὸ δρᾶν.

Cf. Trach. 122. Lucian. D. D. 8, ἀκων μίν, κατοίσω δέ. Krüger, Gr. 69, 16. A. 1.—ἀ δ' ἄν, so the best MSS. : ἄν δ' is an unnecessary alteration, cf. 729, 763.

750. βαίος, in unimposing attire, and with scanty attendance.

753. Cf. 802.

756. Cf. 118 f.

759. Λαΐόν τ' ὄλ. has attached itself to σέ τε ἔχοντα, whereas properly it should be Λαΐου ὀλωλότος, cf. on 1360.

761. ἰ. ε. ἐπ' ἀγρούς κάπῃ π. νομάς, cf. 734.

762. In order, at the greatest possible distance, to see the city from afar, to be as far from it as possible. Cf. Phil. 467, 454, τηλόθεν τὸ Ἴλιον εἰσορῶν φυλάξομαι.

763. οἱ ἄ. δούλος, for a slave, in whom one cannot exactly look for faithfulness. The reading ὄγ' ἄ., ὅδε γ' is corrected by Hermann.

765. πῶς ἄν μόλοι, cf. Aj. 388. Phil. 794, 1214. With this exactly corresponds Plautus, Trin. 923, *Qui istum di perdant. Casin. 2, 4, 1, Qui illum di deaque perdant.*

766. πάρεστιν, δυνατὸν ἐστίν, that is soon done.

767. Œdipus is thinking of the curse he denounced. δέδ. ἐμαντόν, μή—μοι, as Il. 1, 536, οὐδέ μιν Ἥρη ἠγνοίησεν ἰδοῦσ' ὅτι οἱ συμφράσσατο βουλάς.

770. ἐν σοί, what within thee troubles thee.

771. στερηθῆς, τοῦ μαθεῖν.—ἐς τοσ. ἐ. ἐ. β., since in my anxieties I am so far gone, that I may expect the disclosure of the worst. Cf. 125.

772. μείζονι, ἀξιοτέρῳ, potiori. Cf. 580, 700, 769.

773. διὰ τ. τ. ἰών, permeans per hanc fortunam, versans in hac fortuna. Cf. δι' ὀδύνης, κινδύνων, μόχθων, φόβου, φόνου, &c. βαινειν, χωρεῖν, ἐλθεῖν, ἵεσθαι. The complete image Æsch. Suppl. 465, ἀτης ἄβυσσον πέλαγος οὐ μάλ' εὐπορον τόδ' εἰςβέβηκα.

774. Cf. Introd. p. 1 f.

775. Δωρίς, from the parts of Doris by Mount Œta.—ἠγόμην, ἐτιμώμην. A Poet ap. Schol. Eur. Med. 1016, ἐν πρώτοις σ' ἄγω.

777. ἐπέστη, encountered, Eur. Hipp. 818, ὦ τύχα, ὡς μοι βαρεῖα καὶ δόμοις ἐπεστάθης. Œdipus does all that he can to represent it as a trivial circumstance, not worth his serious regard, that he may not wound Jocasta's pride by the doubt of his equality with her in point of birth.—On the homoteleuton ἀξία see on 1280.

779. The plur. δεῖπνα, a convivial entertainment, Trach. 267, ἐν δεῖπνοις ἠνίκ' ἦν οἰνωμένος. El. 196.—μέθη, La. instead of μίθης, as πληροῦν, πιμπλάναι, and similar verbs admit the instrumentalis as well as the genitive.

780. καλεῖ με ὡς εἶην, καλεῖ με πλαστόν (εἶναι), cf. 842. By the accumulation of the synonymes ἐν δεῖπνοις, παρ' οἴνῳ, ὑπερπλ. μέθη, Œdipus seeks to enforce his representation that it was a mere idle word.

781. βαρυνθείς, χόλω, cf. Aj. 41.

782. κατέσχον, tulī, held out, cf. Phil. 690.

784. ἦγον, cf. 775. Ant. 34. So ἐν τιμῇ, ἐντίμως ἄγειν. μεθέντι (from whom the word slipped), implying that it was spoken without thought or serious meaning.

785. τὰ κέλνουν, their way of taking it. Eur. Ion, 555, τερφθεῖς τοῦτο κεῖν' οὐκ ἠρόμην.

786. ὑφ. πολὺ, it came over me, much as I was delighted with the way in which my parents took it, more and more—with great force.

788. ὦν ἰκ. ἄτ., not having that vouchsafed me (Ced. C. 49, 1273, 1278. Ant. 22) for which I had come, the clearing up of my doubts touching my parentage.

789. Threefold epithets, as the oracle was threefold.

790. προῦφάνη λέγ., reserved and shut up to my question, Apollo, to my surprise, volunteered this announcement. (The conjecture προῦφηνεν only dilutes the poet.)

791 ff. Cf. 413 ff. 457 ff.

793. τοῦ φυτ. πατρός, cf. 436, 827.

795. I would shun the Corinthian land, thenceforth measuring my way by the stars, guiding my wandering by the stars, and eschewing intercourse with all whom I knew. Ἄστροις σημαίνεσθαι, τεκμαίρεσθαι, σημειοῦσθαι, a proverbial expression, borrowed from the ancient navigators (Virg. Æn. 5, 25), applied to persons who wander without a guide through desert and, to them, unknown lands, and shun inhabited places; especially to those φεύγοντες ἀειφυγίαν. Lucian. Icaromen. 1, καθάπερ οἱ Φοίνικες ἄστροις ἐτεκμαίρου τὴν ὁδόν. Ælian. Hist. An. 7, 48, Ἀνδροκλῆς ἦκεν ἐς Λιβύην καὶ τὰς μὲν πόλεις ἀπελίμπανε καὶ τοῦτο δὴ τὸ λεγόμενον ἄστροις αὐτὰς ἐσημαίνετο, προῦφει δὲ ἐς τὴν ἔρημον. Allusively, Æsch. Suppl. 388, ὕπαστρον μῆχαρ ὀρίζομαι γάμου δὺςφρονος φυγῆ. Cf. Phil. 454.

796. ἐνθα, viz. ἐκεῖσε.

799. ὄλλυσθαι, cf. 118, 714.

800. καὶ—ἐξερῶ. Œdipus makes a pause for collecting his thoughts at the point where he is concerned to relate truly and faithfully a long-forgotten incident, at the thought of which he now shudders.

801. Cf. 716.

802. He distinctly mentions, because of 753, the κῆρυξ sitting on the pole of the carriage, and the king on the δίφρος of the ἀπήνη (πωλική, because ἀπήναι were usually ὀρκαί), and remarks further, that the description there given of the person of Laius agrees. To mark the identity with the persons mentioned 753, Œdipus accurately distinguishes κῆρύξ τε κἀπὶ πωλ. ἀνὴρ ἀπ. ἐμβ., i. e. ἐπὶ πωλ. ἀπ. ἐμβεβῶς κῆρύξ τε καὶ ἀνὴρ. It is a favourite practice of the poets, where two clauses of a sentence have a term common to both of them, to move it into the latter clause, thereby giving greater force to this, and connecting both more closely: El. 105, ἐς τ' ἂν παμφεγγεῖς ἄστρον ῥιπάς, λεύσω δὲ τόδ' ἡμαρ. 929, ἠδὺς οὐδὲ μητρὶ δυσχερῆς. Ced. C. 1777. Ant. 1155. Æsch. Ag. 575, φράζων ἄλωσιν Ἴλιου τ' ἀνάστασιν. Eum. 9, λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα.

804 ff. κἀξ ὁδοῦ ff. First, Œdipus mentions generally the violent procedure of the charioteer and of Laius: in 806 ff. he specifies the outrage attempted by each severally. The driver is first called more grandly κῆρυξ because of 753, cf. Hom. Il. 24, 178 ff., then

ἡγεμῶν (τῶν ἵππων) and τροχηλάτης. In the *Œdipodeia* his name was Polyphetes, Pherecydes Scholl. Eur. Phœn. 39 calls him Polypoetes.

806. τὸν ἐκτρέποντα : which of the two, as both Laius and his ἡγεμῶν are in question, is marked by the addition τὸν τροχην. (cf. 837). Eur. Phœn. 39, Καί νιν κελεύει Δαίτου τροχηλάτης Ὡ ξένε, τυράννοις ἐκποδῶν μεθίστασο.

807. ὡς μ' ὄρῃ, παίοντα.

808. Having watched for opportunity the passer of the chariot, *i. e.* within reach of the chariot while in the act of passing it, and right for Laius's blow. Instead of ὄχον παραστ. which would have been ambiguous, Sophocles chooses the more refined construction with the genitive, see 825, ἐμβατεύειν πατρίδος, ἵναι τῆς ὁδοῦ, which is to be connected neither with τηρήσας, nor with μέσον, nor with καθίκετο. The conjecture ὄχους is coarse.

809. διπλᾶ κέντρα, μᾶστιξ δύο κέντρα ἔχουσα, the sharp-pointed staff with which the beasts were driven. Soph. *Andromed.* 137, μᾶσθλης δίγονος, *i. e.* διπλοῦς ἰμάς, as Aj. 238, διπλῆ μᾶστιξ.— καθίκετο, καθήψατο, came right down on the middle of my head. Lucian. *Symp.* 16, καθικέσθαι τιγὸς τῇ βακτηρίᾳ.

810. ἴσην, τίσιν, τιμωρίαν. El. 1415, παῖσον διπλῆν.

813. τῷ ξένῳ τούτῳ ff., if to this strange man there belongs aught of kindred with Laius. *Œdipus* shrinks from the very uttering of the thought, if the stranger was Laius; because even the other less horrible way of putting the case makes him shudder.— τοὺς ξύμπ., except only the φόβῳ φυγῶν, 118, who escaped to Thebes (*Bothe, Δαίτου*).

815. Instead of the usual ἀνδρός ἐστίν, the MSS. have νῦν ἔστ', whence Dindorf has restored the true reading. (It will not do to reject the verse; in that case it would be necessary to write ἐμοῦ for ἀνῆρ in the next line.) The verse serves for pause and transition to *Œdipus's* reflections. Cf. 822.

817. ᾧ μὴ ἔξεστι, ξένων τινὰ δέχεσθαι αὐτόν, cf. 350 ff. 824 f. Perspicuity forbade to choose the accusative ὄν μὴ ff. Xenoph. *Ages.* 1, 21, τοῖς διὰ γῆρας καταλειπομένοις αἰχμαλώτοις προσέταττεν ἐπιμελεῖσθαι αὐτῶν, ὡς μὴ διαφθείροντο.— The curse denounced above, 236 ff., could hold only for the Theban citizens: as *Œdipus* here (823) immediately thinks of exile (cf. 455 ff.) he expresses the thought, that him, the blood-stained murderer banished by command of Apollo himself, no man whatever may receive into his house, by the formula μὴ ξένων μηδὲ ἀστῶν τις. Cf. Il. 24, 202. Pind. *Ol.* 7, 89, δίδοι οἱ χάριν καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων. *Pyth.* 4, 78, ξείνος αἶτ' ὦν ἀστός. Soph. *El.* 975. *Trach.* 187. (Dindorf now prefers ὄν μὴ ξ. ἔ. μηδ' ἀστῶν τινὶ . . .)

819. ὠθεῖν δέ, viz. χρῆ, cf. on 241.—καὶ τὰδ', and moreover. Yet τὰδε may also be taken as precursive of the more exact τὰςδ' ἀράς following, as if the poet had thought of saying, τὰδε ὁ ἐπαρώμενος. Cf. on Aj. 1062. *El.* 1364 f., τοὺς ἐν μέσῳ λόγους Πολλὰι κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι Αἰ ταῦτά σοι δεῖξουσι σαφῆ.

820. Cf. 744 f.

822. To the punishment which falls upon him as the murderer of

Laius, he adds for aggravation, that he has ascended the marriage-bed of the slain. To this he again, as in 815, attaches a double question: am I simply *κακός*, am I not utterly unclean?

823. Œdipus, all unforeboding of his true parentage, depicts to himself how, banished from Thebes, he may not dare to approach his supposed home, that he may not see the dreadful oracle, 791 ff., receive its accomplishment.

824. *μοι μήστιν, μή μ' ἐμβ.* Double structure of *ἔστι* (*ἔξεστι*), as 817. The genitive with *ἐμβατεύειν*, to set foot in my native land (see on 808), as *Ced. C. 400. Aj. 1274.* (Not so well accredited is the reading *μήτε τοὺς ἐ. λ., μήτ' ἐμβ.* or *μήστι—μηδ'*).

827. This verse, disliked by some modern edd., is indispensable, as giving marked expression once more to Œdipus's unshaken belief that Polybus is his *φυτεύσας πατήρ* (793); otherwise Œdipus's strange reflection might raise a doubt in the mind of the hearer. Œdipus's clear perception of the fact, that it was Laius whom he slew, leads him back to the old oracle, and puts him on quite a false track, alarmed as he is, not so much at having slain this to him *ξένος ἀνήρ*, as at the contemplation of the fulfilment of the (in fact long fulfilled) oracle. It is the bitterest irony, that Œdipus is a second time misled by the oracle. For it was precisely in his position at Corinth that he would have continued *ἀγνός*.

828 f. The question: would not one direct his speech aright (hit the exact truth) in the case of this man (me), if he explained these circumstances as appointments of a ruthless demon? winds up the reflections with the leading thought that Œdipus is *ἐχθροδαίμων*, 816.

830. Cf. 823. *Phil. 1284.*

832. It has been proposed as a necessary correction to read *ἰδοιν*, an optative form which can be instanced only from comic poets and Euripides. But, though passages such as 505. *Phil. 961. Trach. 658*, favour the requirement of the optative, there are others which defend the objective way of putting it by the infin. after *πρόσθεν ἢ* (*πρὶν*) in the optative proposition, *Od. 4, 668, Ζεὺς ὀλέσειε βίην, πρὶν ἡμῖν πῆμα φυτεῦσαι. Æsch. Sept. 452 f., κεραυνοῦ νιν βέλος ἐπισχέθοι, πρὶν ἐμὸν ἐσθορεῖν δόμον.*

833. Cf. *Ced. C. 1134.*

834. *ὀκνηρά*, as *φοβερά, δεινά*, painful.

835. Cf. 756 ff.

837. Cf. 761, and on the apposition *τὸν βοσῆρα*, 806.

838. *τίς ποθ' ἢ προθ.*; what is the confidence thou puttest in his appearing?

841. *περισσόν*, important.

842. Cf. 715. The construction as 224, 780.—Wonderful irony in the turn given to the circumstances, by which Œdipus, who (see on 124) has hitherto always spoken of one murderer, is now led to place all his hope on the establishment of the popular belief, that the murder was the act of many.

845. *τοῖς πολλοῖς* means the murderers mentioned by Jocasta, those many; with the general reflection he mixes up a reference to the particular case, cf. on 618. (*Brunck's εἰς γέ τις πολλοῖς*

would give a sharper edge to the irony, Œdipus in that case speaking quite generally. And so in fact the common reading may be taken, as οἱ πολλοί denotes many, *i. e.* plurality.)

846. οἰόζωνος, single traveller, as the ζώννυσθαι belongs to travelling: Orpheus Hermesianact. Eleg. ἐτλη παρὰ κύμα μονόζωστος καθαρίζων. Nauplius with a single vessel attacks the fleet of the Achaians, Eur. Hel. 1128, μονόκωπος ἀνήρ.

848. Cf. 956. Ph. 253. 415. El. 882.

852 ff. Let the shepherd, if he will, swerve from his former account, still he would not thereby make out the slaying of Laius, as right were (δικαίως, according to the common conceptions of men concerning the ἀψευδὲς στόμα of the god), to have come about correctly. Jocasta maintains, that even if this naming of a single murderer would make it so far tally with Œdipus's adventure, still the express declaration of the oracle (διείπε, see on 410) that Laius should fall by the hand of his own son, would be falsified, consequently no need for Œdipus to trouble himself any longer about any oracle. (The conjecture σὸν γε Λαίου φόνον is false.)

855. Cf. 720 ff.

857. οὔτε τῆδ' οὔτε τῆδε, accompanied with demonstrative gesture, cf. 488. Phil. 204, ἢ που τῆδ' ἢ τῆδε τόπων. Apoll. Rhod. 1, 1287, Οὐδέ τι τοῖον ἔπος μετεφώνεεν οὐδέ τι τοῖον. With βλέψαιμι, cf. Œd. C. 280, with the thought, 723 ff.

859. καλῶς νομ., very good, but still . . . Œdipus assents not heartily, but in this way he cuts short what Jocasta might have said further, and wishes the shepherd to be fetched with speed.

862. For assurance of the πέμψω ταχύνασα.—ὦν οὐ σοὶ φ., τούτων ἂ πρᾶξαι ἐμὲ οὐ σοὶ φ. ἐστίν. Phil. 1227, ἐπραξας ἔργον ποῖον, ὦν οὐ σοὶ πρέπον;

Second Stasimon 863—910. The natural reluctance of the Theban citizens to speak openly against the consort of their pious (830 ff.) highly-revered king (505 ff. 689 ff.), whose meritorious services towards the state are here also thankfully mentioned, 879 ff., spreads a kind of 'clare-obscure' over this magnificent ode.

Str. 1. The holy divine ordinances, the everlastingly imperishable, may I never transgress!

863 f. In place of the infin. φέρειν (exercise, observe) attaching itself to μοι ξυνείη μοῖρα and completing the notion μοῖρα (*sors*, 887), the participle is immediately joined on to ξυνείη μοι, so that from it the infin. is to be understood. In the participle (cf. 316) is implied the consciousness of having thus far lived purely, hence also τὰν εὔσ. ἀγνείαν. The Chorus prays the gods may grant it the lot evermore to be enabled to exercise its piety. For it is the grace of the gods that gives man the power for this also: Xenophanes Eleg. 1, 15, εὐξάμενοι τὰ δίκαια δύνασθαι πρήσσειν. Ion Chius Eleg. 2, 11, δίδου—τὰ δίκαια φρονεῖν. Xenoph. Anab. 5, 6, 28, ἐγὼ θύομαι, ὅπως ταῦτα τυγχάνω καὶ λέγων καὶ νοῶν καὶ πράττων, ὅποια κ.τ.λ.

864. λόγων ἔργων τε, in words and works, cf. 517, 883.

865. πρόκεινται, cf. Ant. 477.

866 ff. The divine ordinances which no length of time impairs, the laws, innate in man, of religion and morals (ἄγραφοι νόμοι, ὁ κοῖ-
Œdipus Tyr.

νόος πάντων ἀνθρώπων νόμος, ὁ τῆς φύσεως νόμος, opposed to the γεγραμμένοι—θέσει—νόμοι of individual states, the θεοὺς σέβασθαι, γονεῖς θεραπεύειν, πρεσβυτέρους αἰδεῖσθαι, &c.) are here personified. They pace on high above the earth, because they are of divine original, and untouched by the wit of man, as the Ate, Iliad 19, 92, οὐκ ἐπ' οὐδὲι πιλναται, ἀλλ' ἄρα ἦ γε κατ' ἀνδρῶν κράατα βαίνει. Cf. Ant. 450 ff. Aj. 1335. Empedocles 404 f., Ἀλλὰ τὸ μὲν πάντων νόμιμον διὰ τ' εὐρυμίδοντος Αἰθέρος ἠνεκέως τέταται διὰ τ' ἀπλέτου ἀνγῆς.

867. Ὀλυμπος, also Ant. 605. Œd. C. 1654 f. Seat of the gods.

871. μέγας θεός, *numen divinum*, cf. 27.—οὐδὲ γηρ., Ant. 898.

Antistr. 1. The ὕβρις, the antithesis to σωφροσύνη and εὐσεπτος ἀγνεία, the presumptuous conceit of setting himself up above the eternal laws of morals (δύσποτος χλιδή, 888) sooner or later hurls the sinner into a headlong abyss, where it destroys him. I will never cease to put myself under the protection of the god.—The concluding thought strikes upon the same chord with that in the end of the strophe, resembling it even in the cadence.

873. Insolence begets the tyrant, insolent disregard of the holy ordinances makes the τύραννος (here in the bad sense which in later times predominated in this word) who acts upon his own arbitrary will, and abuses his ὄλβος, 380 ff. As Olympus is the father of the moral laws, so is arbitrary rule the child of ὕβρις, hence the same metaphor φυτεύει.—The poet controverts, as Æsch. Ag. 735 ff., the popular view, that ὄλβος in itself generates κόρος, ὕβρις, ἀτη (εὐδαιμονία ὑπερηφανίας ποιεῖ, Stobæus 22, 31), Eur. ἢ γὰρ τυραννίς ἀδικίας μήτηρ ἔφθ. Rather the abuse of τυραννίς makes the man an evil τύραννος. Affection to Œdipus, who is often called τύραννος in the good sense, leads the Chorus to choose this expression: only a τύραννος of the same spirit as the ὑβρίζουσα Jocasta is the object of its aversion.

874 ff. Insolence, when once it has climbed to the topmost steep of its perversity and perniciousness, with reeling foot topples headlong down into the abyss whence there is no escape. With strong emphasis ὕβρις (i. e. ἔπειτα δέ) is repeated to denote the sure perdition. The image of climbing and falling corresponds with that of the high-pacing, sure-footed march of the divine ordinances, 866 ff. —εἰ—ὑπερπλ.. cf. 198, suggestive of κόρος.—μάταν, cf. 891.

875. The πολλά & μὴ πίκαιρα (according to right) μηδὲ συμφ. (wholesome) point to 717 ff.

876 f. The hiatus before ἄποτομον I have filled up as Arndt with αἴπος, as εἷσαναβ. demands a local accus. The ἀπότομος (Eur. Alc. 118, ἀπότομος μόρος, cf. Alc. 1003) ἄν. is the inevitable ἀτη, which in the end infallibly seizes the man of crime, see Æsch. Eum. 346 ff. A similar image Ant. 853, Προβᾶσ' ἐπ' ἔσχατον θράσους Ὑψηλὸν εἰς Δίκας βάθρον Προσέπεισεις, ὦ τέκνον, πάλιν. The poet just hints at the punishment by which Jocasta will be dashed in pieces.

878. The irony on the vain endeavour of the overthrown ὕβριςται to escape from the ἀτη is heightened by οὐ ποδὶ χρησίμω χρῆται,

cf. on 271. Aj. 309. El. 742. The expression borders upon an oxymoron, as δῶρον ἄδωρον, χάρις ἀχαρίς.

879. The thought of the pit of destruction into which Jocasta will be precipitated, reminds the chorus of the near relation in which she stands to Œdipus (579), for which reason it beseeches the god, that he will never permit the πάλαισμα, so beneficial to the state, namely, the deliverance from the Sphinx, to come to nought, cf. 506 f. 694 f.

881. This sentence rounds off the strain to the point from which it started, the thought corresponding with that in the beginning and end of the strophe, while at the same time it serves to draw on the antithesis of the ἄδικος. Also θεὸν—θεόν recalls to mind the ὕβρις—ὑβρις, 873, 874.

Str. 2. But if any presumptuously transgress the holy ordinances, evil be that person's lot: if such impious daring be honoured, there is an end of all reverence for the gods.—Thus the curse imprecated upon ἀσίβεια, forms the antithesis to the prayer in Str. 1. Though couched in quite general terms, it is meant for Jocasta alone.

883 f. ὑπέροπτα πορ. (Aj. 197, ἀτάρβητα ὀρᾶται), walks in presumptuous ways, accords with the images used 866. 876.—χερσὶν ἢ λόγῳ, as 864: cf. Æsch. Suppl. 502, κλάδους λείπω, χειρὶ καὶ λόγοις σέθεν. Eur. Phœn. 322, χερσὶ καὶ λόγοισι. Cf. 719, 708 ff.

887. κακά νιν ἔλ. μοῖρα (864), the middle voice, because the κακὴ μοῖρα claims him as her right.

888. δῦσποτμος χλιδῆ, ἀνόσιος τρυφῆ καὶ ὑπερηφανία, as ἀνολβος, κακοδαίμων, δῦστηνος. Cf. Aj. 1156.—χλιδῆ, as Fr. 672, οἶκος ὠλβίσθη πορ' ὀγκωθεὶς χλιδῆ.

889. What was said in the protasis εἰ—πορεύεται, is taken up afresh, and expressed more in detail by εἰ μὴ—κερδανεῖ. Cf. 165. 337. Aj. 841. 769. El. 572. In the first member of the second protasis (εἰ μὴ κερδανεῖ καὶ μὴ ἔρξ.) the thought, 885, Δίκας ἀφ. (hence δικαίως) is carried further, while ἢ εἰ τῶν ἀθ. ἔξεται is the enlargement upon 886, οὐδὲ—σέβων.—τὸ κέρδος κερδ. δικ, as Laius and Jocasta by unrighteous deeds sought their own advantage, cf. 717 ff. Here, as in 873, the chorus deserts the popular morality, κερδαίνειν καὶ δίκαια κἀδικα. Cf. Soph. Fr. 58, 3, τὸ κέρδος ἡδύ, κἀν ἀπὸ ψευδῶν ἴη. El. 61. Phil. 108, on Œd. C. 1026.

890. ἀσέπτων, cf. 864.

891. ἔξεται, ἄψεται ὧν οὐ χρὴ ἔχουσθαι. For ματάζων cf. 874.

892 f. The chorus, startled at the freedom of its own expressions, justifies itself by the thought, What man will any longer in such a state of things (Ant. 39, εἰ τὰδ' ἐν τούτοις), be able to boast of keeping aloof the arrows of wrath from his soul? In its pious zeal, the chorus even blames the long-suffering of the gods, if they do not cause the deserved punishment to take effect. θυμῶν βέλη, the imprecation against the presumptuous transgressors, 887, agreeably with the expression, ἀφείναι ἀράς, Ant. 1085, ἀφῆκα θυμῷ καρδίας τοξείματα. The MSS. θυμῷ, for which, as βέλη ψυχᾶς cannot well be taken together, I have put θυμῶν: the plural has an in-

tensive force, wrathful indignation, as *μήνιες, θάνατοι, δείπνα*, and the like.—*εὔξεται*, Musgrave, instead of the erroneously repeated *ἔρξεται*. *Æsch. Ag. 1314, τίς ἂν εὔξαιτο βροτὸς ὧν ἀσινεῖ δαίμονι φῦναι, τὰδ' ἀκούων;*

895. *αἱ τοιαῖδε*, as 892 *ἐν τοῖσδε*, 901 *τάδε*, pointing with reserve at that which it blames.

896. *χορ.*, as part of the festival worship of the gods; as the chorus which is singing this ode and dancing to it (*χορεύει*) is doing it in honour of Dionysos.

Antistr. 2. Unless as a warning example for every man it be made manifest that Jocasta's impiety against divine oracles shall not go unpunished, then shall I no more resort to the holy places where they are uttered. May Zeus resent the impiety, else the honour of the gods is at an end. The chorus has no foreboding that the fulfilment, for which it is so zealous, of the ancient oracle would have the effect of plunging its king into the deepest misery.

897 f. It names three oracles much resorted to from Thebes, *δαίμωνων ἔδη* (886, to which also *σέβων* looks back, as does *ἄθικτον* to 891, inculcating that no human presumption can rob the holy of its dignity); namely, two of Apollo (Delphi put first, being that from which Laius received his oracle), one of Zeus; the two oracular gods (see on 151), because the matter in hand is the fulfilment of the oracle. Hence also, 904, invocation of Zeus, and 909 mention of Apollo. In the like mood Ulysses says in Soph. *Ὀδυσσεῖ Ἀκανθοπλήγι: Νῦν δ' οὔτε μ' ἐκ Δωδῶνος οὔτε Πυθικῶν Γῆρύς τις ἂν πείσειεν*

898. *γᾶς ὀμφαλόν*, cf. 480. Beside the sacrificial hearth in the temple at Delphi, there lay a white stone in the form of a truncated cone, which the Delphians regarded as the centre of the earth. *Æsch.*, *Eum. 66*, and other poets, often designate Delphi accordingly, *Eur. Ion, 222, ἄρ' ὄντως μέσον ὀμφαλόν γᾶς Φοῖβον κατέχει δόμος;*

899. Abæ in Phocis, famed for the temple and oracle of Apollo *Ἀβαῖος*, which was reckoned older than that at Delphi. *Herod. 8, 33, ἐν Ἀβαίς ἦν ἱερόν Ἀπόλλωνος πλούσιον, θησαυροῖσι τε καὶ ἀναθήμασι πολλοῖσι κατεσκευασμένον ἦν δὲ καὶ τότε, καὶ νῦν ἐστί, χρηστήριον αὐτόθι.—τὸν Ἀβ. ναόν*, as *Arist. Lys. 1299, τὸν Ἀμύκλαις σιόν (θεόν)*, *Trach. 173*.

900. In Olympia was a primeval oracle of Zeus, presided over by the priestly family of the Iamidæ, in which the divination was by the burning of the sacrifices, empyromantia. *Pind. Ol. 8, 3: ἵνα μάντιες ἄνδρες ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διὸς ἀργικεράνου.*

901. *τάδε* (cf. 568), on 895.

902. *ἄρμόσει*, intrans., as *Ant. 1303. El. 1293*: if this shall not, as a pointing of the finger for all mankind, fit itself with (the ancient oracle), agree with and confirm it.

903 ff. If rightly thou art called all-ruler. Cf. *Æd. C. 1085, θεῶν παντάρχας. Trach. 274. El. 174*. For *πάντα* one expects *πάντων*, and Hermann restores this, striking out *Ζεῦ* as a gloss. But *ἀνάσειν* follows the structure of *κρατεῖν, κατέχειν*,

which is facilitated by the adverbial πάντα, i. e., πάσας ἀναξίας ἀνάσσω, lording all lordships.

904. Eur. Med. 332, Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αἴτιος κακῶν. The subject is either τὰδε 901, or the whole following sentence: φθίνοντα γάρ ff. (Dindorf λάθη.)

906. After γάρ I insert Πυθόχρηστα (Πυθόκραντα), as Pythian oracles are often called Πυθόχρηστοι νόμοι, Πυθόχρηστα θεσπίσματα. φθίνοντα is to be connected as further predicate with ἐξαιροῦσιν (ἐκφανλιζουσιν, ἀφανίζουσιν), with reference to Jocasta, as sounds which have died away; evanescent, unfulfilled.

909. Cf. 912, 972.

911. χώρας ἄν., cf. Ant. 988. CEd. C. 780. 831. With levity, and in an undignified manner, Jocasta says, δόξα μοι παρεστάθη, I have taken the fancy into my head, and ναοὺς δαιμ. (886 δαιμόνων ἔδη οὐ σέβων, instead of which she contents herself with addressing the god whose image happens to stand nearest, 919. Just in like manner, Clytæmnestra, El. 634 ff.

913. στέφη, as ἰκέτις, 920, as 3.

914. ὑψοῦ αἶρει θυμόν, μετέωρος ἐστίν, ὑπερβαλλόντως ἄχθεται: Achilles Eur. I. A. 925, ὑψηλόφρων μοι θυμὸς αἶρεται (χόλῳ). Plaut. Truc. 2, 8, 10, animos sustulit, of haughtiness. The simile of the unquiet sea, cf. 922, seems to be implied in this expression.

916. She would have Œdipus judge of the new oracle by the old one, which was never fulfilled, and therefore not trouble himself about it.

917. ἔστι τοῦ λ., λέγοντι παντὶ πείθεται, as Ar. Eqq. 860, μὴ τοῦ λέγοντος ἴσθι. [Gr. 851 (675). § 521.]

919. Apollo ἀγυιεύς, προστατήριος (El. 637). Joc. calls him Δύκειος (note 203), because she expects λύσιν from him. See on 70 f.

920. τοῖςδε σὺν κατ., either, with this my prayer, as Hor. hac prece te oro, or better, with these θύματα (πάγκαρπα, El. 634 f.), ἐπιθυμιάματα (913), which Jocasta presents to the god for commendation of her εὐχή. For εὐχαί require θύματα, 239.

921. The λύσις itself is called pure, pious, because the matter in hand is the ἀγνεία of CEd. But—ἐνταῦθα πάντα τάνθρωπων νοσεῖ, Κακοῖς ὅταν θέλωσιν ἰᾶσθαι κακά.

923. All shrink, because without Œdipus the state is a ship without a pilot, cf. 694 ff. With this similitude Jocasta denotes extremity of distress; while (Ovid, Met. 11, 492) ipse paret nec se qui sit status ipse fatetur Scire ratis rector.

928. An unconscious equivoque here, as 264.

930. παντελής, because Jocasta was pointed out as the wedded wife of Œdipus, blessed with children. Cf. Ant. 1016, 1163. Conversely a childless marriage is called γάμος ἀτελής. Il. 2, 701, δόμος ἡμιτελής, cf. Lucian. Dial. Mort. 19, 1. For the hearers, apprised as they are of the true state of the case, there is a bitter irony in the παντελής δάμαρ, an expression otherwise un-called for.

932. τῆς εὐπειρίας (εὐφημίας) οὖν., because of thy pious wish, 929 f.

934 ff. The messenger, as usual in persons of his degree, making the most of the importance which attaches to him as the bearer of the news, withholds the announcement itself, and says, first, that he is the bearer of joyful tidings; then 936 f., that it will bring to Jocasta joy and yet sorrow too, inasmuch as he presumes that the decease of her husband's father must needs also excite concern in her.

936. Το πρὸς τίνος ἀφ. he cannot exactly reply, because none sent him. Hence ἐκ τῆς Κορ. Cf. 955.

937. As he means to say τάχα ἡδοιο ἄν, but interrupts himself with the parenthetical πῶς δ' οὐκ (cf. 567), he adds the ἄν here, to be supplied ἀπὸ κοινοῦ τὸ ἡδοιο and τὸ ἀσχ. Brunck, τάχ' ἄν, The Acc. τὸ ἐπος ἡδ. (cf. 785), as Aj. 790. Phil. 1314.

939 f. The messenger puts first the ground of the ἡδεσθαι, whereupon Jocasta forgets to ask the ground of the ἀσχάλλειν, as the tidings of the death of Polybus are to her but too welcome. From ἡδ᾽ ἄτο ἐκεῖ it follows that Œdipus could not, as natural heir, ascend the throne.

942. θάν. νιν ἐν τ. ἔχει, spoken with popular humour, in opposition to ἐγκρατής; once ἔχων, now ἐχόμενος. The messenger also, like the φύλαξ in the Antigone, is fond of sententious generalities. Cf. 961.

943. She can scarce believe her ears, and wishes once more to hear the joyful news. Cf. Phil. 333. El. 675.

945. She turns to one of her attendant women; for as Queen she comes οὐκ οἶη, ἄμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι.

947. ἵνα is σχετλιαστικόν, somewhat like σκοπεῖτω τις, ἵνα, not directly interrogative, cf. 953, 1311. Similarly, Il. 2, 339, πῆ δὴ συνθεσῖαι τε καὶ ὄρκια βήσεται ἡμῖν; 8, 229, πῆ ἔβαν εὐχολαί;

948. πάλαι ἔφηνγε, *dudum exulabat.*

949. πρὸς τ. τύχης, ἀπὸ φυσικοῦ θανάτου, τέθνηκε τὸν τῆς εἰμαρμένης (*fato, fataliter*), τὸν αὐτόματον θάνατον. Jocasta, whose principle on the subject is openly spoken out in v. 977, ascribes the death of Polybus to τύχη, although, as it is said in Soph. Fr. 604, οὐ πρὸ μοίρας ἢ τύχη βιάζεται. With her usual levity she also without further enquiry assumes that Polybus died a natural death. Not so the prudent, thoughtful Œdipus, 960 f.

951. ἐξεπέμψω, on 556.

953. τὰ σεμνά, cf. 556 and 947.

955. Cf. 936. Jocasta will not let the messenger answer the question; without a thought of ἀσχάλλειν (937), thinking only of the happy turn which affairs have taken, she triumphantly repeats what was said.

957. τί φῆς, cf. 943.—σημήνας γενοῦ, stronger than σήμενον, cf. 1146. Aj. 588. Phil. 772. Usually, from an inferior MS. σημάν-τωρ γενοῦ.

961. Seneca Œd. 787, *Animam senilem mollis exolvit sopor.* Plato Rep. 8. 556 E, σῶμα νοσῶδες μικρᾶς ῥοπῆς ἔξωθεν δεῖται προσλαβέσθαι πρὸς τὸ κάμνειν.

963. Ay, and (besides the sickness, he died), according with the measure of his long life, i. e. of old age. Cf. 73, 1112.

Æsch. Cho. 609, of the firebrand of Meleager, *σύμμετρον διαί βίου μοιρόκραντον ἐς ἡμᾶρ*.

964. Repeatedly pressed by seeming facts, and with his mind not yet cleared up on the subject of Laius's murder, Œdipus is led for the moment to assent to Jocasta's expression of contempt for the oracles. But this contagious levity is presently repressed by the thought of his yet living mother, 976. Cf. 946 f. 720 ff. 852 ff.

965. *τὴν Πυθόμ. ἐστίαν*, the sacrificial hearth of Apollo in Delphi, Œd. C. 413, elsewhere *Φοιβήϊος γᾶς μεσόμφαλος ἐστία*, *Πυθική, δεξιμήλος ἐσχάρα*. The birds screaming in the air (Ant. 988) relate to the disclosures made by Tiresias, see on 310. Similarly, Il. 12, 237 ff., *τόνη δ' οἰωνοῖσι τρυπτερύγεσσι κελεύεις Πείθεισθαι, τῶν οὐ τι μετατρέπομ' οὐδ' ἀλεγίζω* — *ἡμεῖς δὲ μέγαλοι Διὸς πειθόμεθα βουλῇ*.

967. The sudden excitement of hope is expressed in the metre of the verse by the unusual resolution of three feet successively, cf. 719. — (Dindorf *κτενεῖν*.)

968. *κάτωθεν γῆς*, Dindorf.

969. *ἄψ. ἔγχους*, without having so much as touched a weapon of death. In the literal sense, true, as Laius was slain *σκήπτρω*, 811. Here again irony. In the words *εἰ τι μὴ* ff., his pious feeling attempts with an ingenious refinement to save the honour of the god. Here, too, his acuteness leads itself astray. — *τὼ μὲν πῶ πτόθω*, Œd. C. 419, after Il. 19, 321, *σῆ ποθῆ*.

971. Eagerly catching at the seeming assurance, he takes heart to affirm the fallaciousness at least of the oracles given to him. With *συλλαβῶν*, cf. El. 1150. Œd. C. 1384; with *ἄξι' οὐδ'*. 906.

975. Cf. 739. El. 1347.

976. Cf. 791. 955. The best authorities have *λέχος* for *λέκτρον*. Perhaps *λέχος τὸ μητρόε*.

977. *ᾧ τὰ τ. τ. κρατεῖ*, for whom the casualties of blind chance are in force, *i. e.* whom they rule. Thuc. 4, 55, *καὶ ἅμα τὰ τῆς τύχης πολλὰ καὶ ἐν ὀλίγῳ ξυμβάντα παρὰ λόγον αὐτοῖς ἐκπληξιν μεγίστην παρεῖχεν*. Pind. Ol. 12. 7, *σύμβολον οὐ πῶ τις ἐπιχθονίων Πιστὸν ἀμφὶ πράξιος ἐσσομένας εὔρεν θεῖοθεν*. Τῶν δὲ μελλόντων τετύφλωνται φραδαί.

979. *ὅπως δύν. τις*, as one may. The optative without *ἄν*, to express an intrinsic, essential complement of the notion *εἰκῆ ζῆν*, cf. Phil. 694. Œd. C. 1172. Ant. 666.

980. *εἰς*, Cf. 706. Ant. 372. Phil. 1042. Œd. C. 804. Trach. 1211, *εἰ φοβεῖ πρὸς τοῦτο*.

981. Hippias in Herod. 6, 197, *ἐδόκει τῇ μητρὶ τῇ ἑωυτοῦ συνεννηθῆναι*, and Julius Cæsar Sueton. 7. Cf. Plat. Rep. IX. init. Cic. de Divin. 1, 29. Jocasta despises also the interpretation of dreams.

983. Soph. Thyest. 3, 5, *ὡς ῥᾶστα τὰναγκαῖα τοῦ βίου φέρειν*.

984. Œdipus is sunk in thought. Hence the circumstantial way of expressing himself. Cf. 219 ff.

987. *ὀφθαλμός*, a bright point: a thought to reassure one, as Orestes Æsch. Cho. 931, *ὀφθαλμός οἴκων*, the only son. Eur. Andr. 407, *ὀφθαλμός βίου*, elsewhere *φάος*, *ὄμμα*, used in the like sense

989. καί, 772. 1129. *Æsch. Ag. 278, ποίου χρόνου δὲ καὶ πεπύθηται πόλις;*

991. ἐς φ. φέρον, cf. 517.

994. μάλιστά γ', viz. ῥητόν. Here—cf. 790 ff.—the mention of the children to be begotten by him with his mother could be dispensed with.

998. *Od. 9, 34 ff., ὡς οὐδὲν γλύκιον ἤς πατρίδος οὐδὲ τοκῆων γίγνεται, εἴ περ καὶ τις ἀπόπροθί πίονα οἶκον Γαίῃ ἐν ἀλλοδαπῇ ναίει ἀπάνευθε τοκῆων. Eur. *Æol. 22, ἀλλ' ὅμως Οἰκτρός τις αἰὼν πατρίδος ἐκλιπεῖν ὄρους.**

1001. *Cædipus*, who, in his horror of the *μιγῆναι τῇ μητρὶ*, refers the *τάδε* of the messenger to the *μίξις*, expressly adds to this, *πατρός τε χρ. μὴ φ. εἶναι*, because in 996 he had spoken of this only in passing, whereas in 964 ff. there was nothing said about the *μίξις*.

1002. τί οὐχί σ' ἐξ., why have I not at once by a word released thee? *i. e.*, a word shall relieve thee of that fear. Hence the optative *λάβοις*. Frequent in Plato, *e. g. Gorg. 503 B, τί οὐχὶ καὶ ἐμοὶ ἔφρασας;* tell me, as thou oughtest to have done already.

1005. *Ced. C. 1291, ἂ δ' ἤλθον ἤδη σοι θέλω λέξαι.* The messenger reckons upon a reward for his good news, as in *Trach. 191*. Quite after the manner of such people, counting himself to be in possession of a secret which cannot but be most gratifying to *Cædipus*, he holds him long in suspense, by delaying to speak out. Here again a deep irony in the contrast between result and intentions.

1006. *Par. A* has not amiss *εὖ πράξαιμι ἔτι*, that it may yet once more at the end of my days go well with me. But cf. *Ced. C. 392*.

1007. τοῖς φυν., my mother. Cf. 1012. 1184. 1248.

1008. The messenger in his sense of his importance speaks familiarly: hence the phrase of common life, *καλῶς δῆλος, i. e. πάνυ, egregie, pulchre*, as in comedy.

1011. Cf. 88. 1182.

1014. πρὸς δίκης, *merito*, *El. 1211*.

1016. *Eur. Alc. 903, ἐμοὶ τις ἦν ἐν γένει, cognatus*, belonging to the same gens. Cf. 1383. 1430.

1019. *Cædipus*, still holding *Polybus* for his father, asks, upon the mysterious speech of the messenger, especially taking up the *ἀλλ' ἴσον*, And how is the begetter all one with the not-begetter? *τῷ μηδενί, τῷ μὴ φύσαντι*, properly *τῷ μηδενὶ ὄντι κατὰ γε τὸ φύσαι ἐμέ.* And now the man begins to speak plainly.

1021. *παῖδά μ' ὄν.*, called me his son. With imperf. as *Eur. I. A. 417, ἦκω παῖδά σοι τὴν σὴν ἄγων, ἦν Ἰφιδένειαν ὠνόμαζες ἐν δόμοις.*

1023. χειρός, viz. λαβών.

1025. After 1020, the question cannot be *ἡ τεκών*, as it is in the MSS. Hence *Bothe ἡ τυχών*, cf. 1039. The poet wrote either so, or *οὐ τεκών*.

1026. To bring about the discovery quite gradually, the general expression *εὐρών* is chosen, cf. 1038 ff.

1028. Cf. on 1135 ff.—*ἔπεστ.*, *Aj. 27, πομπῶν ἐπιστάται.*

1030. Certainly, and indeed thy deliverer withal. The first γε belongs to the whole sentence, the other emphasizes the expression σωτήρ (Dindorf's σοῦ δ' ὦ τ. seems inadmissible, as the θητεία was not δουλεία, but an ἐργάζεσθαι ἐπὶ μισθῷ).

1030. σωτήρ gives occasion to the question, with what sufferings in his helpless condition (ἐν κακοῖς κατὰ τὴν ἔκθεσιν, Schol.) Œdipus was afflicted. The reply opens Jocasta's eyes to the real state of the case, but does not yet enlighten the chorus and Œdipus himself.

1035. ἐκ σπαργάνων χαλεπὴν αἰσχύνην διὰ τὴν τῶν ἄρθρων βλάβην.

1036. Cf. the Introduction.

1037. Received I the name Οἰδίπους from father or from mother? As the naming of a child is the affair of the parents, and Œdipus is thinking of the means of getting at his parentage, he now, in the hope of coming at last upon a sure clue, with passionate eagerness seizes upon the ὀνομασθῆναι. He fancies his mother may have exposed him as νόθος, or his father for other reasons.

1040. οὔκ, ἔτυχον αὐτός, cf. El. 312. The present ἐκδίδωσι, as 1025. 1031. 1034. Cf. on 118.

1048. κάτουδε—εἰσιδών, in opp. to 1041, δηλῶσαι λόγῳ, personally knows, cf. 105. 293.

1051. ἄλλον, viz. ἐννέπειν.

1054. νοεῖς ἐκείνον (εἶναι), perceivest thou that yonder person is he, whom on the one hand we sent for, and whom, on the other hand, this person means? The notion of identity lies not so much in ἐκείνον as in the whole complexion of the question. Œdipus would say τὸν αὐτὸν (εἶναι), but instead of this, pointing to the fetching of the shepherd which was before spoken of, he puts ἐκεῖνον. Perhaps, however, a break may be put at the end of 1055, to mark the question as not finished.

1055. τόν, ὄν, cf. 1379. 1427. Aj. 226.

1056. Jocasta, who, lost in thought, has listened but little, dissuades from further investigation. τί δ', οντιν' εἶπε, viz., ἐρωτᾷς, wherefore (askest thou) whom he meant? Ar. Nubb. 1261, τί δ' ὅστις εἰμί, τοῦτο βούλεισθ' εἰδέναι. The usual reading is τίς δ'; but the best MSS. as above.

1061. The concluding words Jocasta speaks with a gentle sigh; enough that I, who see through the matter but too well, am sick, unhappy. Cf. 60 f. The personal structure as in Aj. 76, 634. Ant. 547. Isæus de Menecl. 7, ἰκανὸς γὰρ ἔφη αὐτὸς ἀτυχῶν εἶναι.

1062. Œdipus again goes off on a wrong scent in his surmise as to the cause of Jocasta's vexation,—the humbling of her pride (κακῆ, δυσγενῆς, 1078 ff. Ant. 38. Hom. Od. 4, 63) by the discovery (if such should be the case) of his low extraction.—οὐδ' ἐὰν τρίτης ἐγώ, Hermann for οὐδ' ἂν ἐκ. Others, οὐδέ γ' εἰ: I follow Dindorf. People of quite low extraction and base condition were called ἐκ τριγωνίας δοῦλοι, στιγματιαί, πονηροί (Eur. Andr. 637, κεί τρις νόθος πέφυκεν), as a homo ignobilis was designated as one ὃς οὐδὲ εἰς τρίτον πάππον ἀνενεγκεῖν ἔχει τὸ γένος. On the other hand, it is the highest

γενναιότης, ἐπὶ τὰ πάππους πλουσίους ἔχειν, Plat. Theæt. 174 E, as the opposite to which Hipponax has the term ἐπτάδουλος. Œdipus means that though mother, grandmother, and great-grandmother were proved to be slaves thrice told, Jocasta's εὐγένεια would be still unimpeached.

1064. τὰδε, 1059.

1067. τὰ λῶστα, what thou callest 'best,'—that I should not investigate my parentage, is the very thing that has long been troubling me. For even the journey to Delphi was with that object.

1070. πλουσίῳ γένει, εὐγενεῖ, γενναίῳ. For according to Aristot. Pol. 5, 1, 3, εὐγενεῖς εἶναι δοκοῦσιν οἷς ὑπάρχει προγόνων ἀρετὴ καὶ πλοῦτος, i. e., ἀρχαῖος πλοῦτος, El. 1393. Hence the two are frequently combined, as Herod. 9, 93, οἱ πλοῦτῳ καὶ γένει δοκιμῶτατοι τῶν ἀστῶν.

1073. Similarly Ant. 766. 1244. Trach. 813.

1075. The σιωπὴ refers partly to Jocasta's urgent dissuasions, 1056 ff., partly to her parting word ἄλλο δ' οὐποθ' ὕστερον.

1077. ἰδ. βουλ. (on Aj. 681), I will not let myself be put off from my purpose. Similarly the Romans, Plaut. Mil. Glor. 395, *Narrantum ego istuc militi censebo*, it must be told, say I: and to that I will hold. Horat. Epp. 1, 14, 44, *Quam scit uterque, libens, censebo, exerceat artem*, he must practise it, say I: that shall be my advice about it.

1078. αὐτῇ, Cf. Ant. 484.

1079. Bitter irony again, that now at the very moment when Jocasta already sees through the whole matter, and Œdipus is to learn his true, high extraction, he taxes her with αἰσχύνῃ at his δυσγένεια.

1080 ff. But I, who look upon myself as a son of Tyche, the beneficent (Œd. C. 643), shall not be debased. For she is my proper mother, and the kindred moons (of my life) have by turns ordered (set) me low and high. Œdipus, with a forced courage, is screwing himself up to face whatever may come of it. That he may not be humbled by the exposure of a low extraction, he will consider himself as a son of Τύχη (977), Fortunæ filius, Hor. Sat. 2. 6. 49, who capriciously gives by turns good and ill. As such an one, he must accommodate himself to the caprices of his mother; yet, in the feeling of his hitherto good fortune, and boni ominis gratia, he adds τῆς εὐ διδούσης.

1082 f. The μῆνες (see on Phil. 721) are συγγενεῖς of Œdipus, in so far as they are children (cf. Œd. C. 611 f.) of Τύχη, and, in his ignorance of his kinsfolk, in a manner supply their place.

1083. μικρὸν καὶ μ.. first small, then at their pleasure great, because he as a foundling, saved and happily reared, was raised to a kingly throne. The thing meant is verified in quite a different sense, as the μικρὸν διορίζεσθαι ἐκ μεγάλου is impending.—καὶ somewhat in the sense of ποτὲ μὲν, ποτὲ δὲ as in Il. 15, 634, ὁ νομεὺς πρῶτῳσι καὶ ὑστατίῳσι βόεσσιν Αἰὼν ὁμοστικᾶει. Od. 11. 417, ἄνδρες μουνᾶξ κτεινόμενοι καὶ ἐνὶ κρατερῇ ὕμνῳ. In δῶρισαν (ἔταξαν) is also involved the notion of vicissitude.

1084 f. Œdipus, in conclusion, once more declares expressly, cf. 1058 f., that looking upon himself as a son of Tyche (τοιόςδε ἐκφύς, viz. ἐμοί, cf. 1080), he will not rest until he brings to light his true extraction. Cf. Trach. 90 f. Instead of ἄλλος, which does not admit of a satisfactory explanation, I have written ἄλλοσ' with Döderlein.

Choral Ode 1086—1109. The loyal chorus, entering, all unsuspecting of evil, into the feelings of its sovereign, imagines to itself that, as the Corinthian shepherd received Œdipus on Cithæron, it shall soon have cause to celebrate its native mountain with glad solemnity, as the cradle of its king. Unobservant of the inconsistency of its belief with the oracle which declared that Œdipus should slay his father and wed his mother, it pictures to itself that a mountain nymph bore the child to one of the gods who preside over hill and field. This joyous song takes the place of a stasimon, like the hyporchema Aj. 693, as the tragedians are fond of introducing odes of this description just before the catastrophe, for the sake of contrast. See Æsch. Cho. 770 ff. Soph. Trach. 630 ff.

1086. El. 472, εἰ μὴ ἔγωγ' ἀπαράφρων μάντις ἔφην καὶ γυνώμας λειπομένα σοφῆς.

1087. κατὰ γν. (as κατ' ἀνθρωπον φρονεῖν), according to the limited measure of my intelligence, as the chorus very modestly speaks of itself. 404 f. Ant. 681.

1088. οὐκ ἔσει εἰς τὴν αὐριον ἀπείρατος (inexpertus) τοῦ ἡμᾶς (to be borrowed from χορεύεσθαι πρὸς ἡμῶν), αὐξεν (μεγαλύνειν, τιμᾶν) σε ὡς τροφὸν κ.τ.λ. Schol.—οὐ τὸν Ὀλ., i. e., οὐ μὰ τὸν Ὀλ., as 660. A similar passage, El. 1065.

1090. To-morrow's full moon refers to the then present time, viz., of the great Dionysia, the six days' festival in the middle of Elaphebolion, at which new tragedies were brought out. Festivals of this description used to be celebrated by night, παννυχίδες, Ant. 153. 1147.

1091. With a climax, the Chorus calls the mountain καὶ πατριώταν (patrium, i. e. πατρίδα), καὶ τροφὸν καὶ μητέρα, as Homer, ἄμα τράφεν ἠδ' ἐγένοντο.

1095. χορεύεσθαι, be solemnized with dances, cf. Ant. 1153. Fragm. 782, τὴν βεβακχιωμένην Νῦσαν, so αἰδεται τέμενος, ἀυλεῖται μέλαθρον, θηηπολεῖται ἄστν.—The plural τυράννοις, as 361. 1007, and often.

1096. To thee, to thee (El. 147. Ant. 1113), Apollo, may this be well-pleasing. As the Chorus struck up with εἶπερ ἐγὼ μάντις εἰμί, agreeably with this it prays the god of μαντική, whose oracle is the point around which the whole drama revolves, and through whom Œdipus's destiny was brought in question, that the joyous solemnity may be well-pleasing to him. A dash of solicitude, however, is perceptible.

Antistr. What nymph bore thee to Pan or Loxias? or did Hermes, did Dionysus win thee of a nymph? As the τίς σε ἔτικτεν, ἦ—ἦ if carried on to the end, would be heavy, the expression takes a different turn, in which, whereas the question at first was concerning the mother, now the father is put foremost, and

the verb, which in the first member preceded, is now with inversion of the parallelism moved to the end.

1099. τᾶν μακρ., τᾶν δαροβίων Νυμφῶν, as appears from the context, and from 1109. The nymphs, although mortal, δηρὸν μὲν ζῶουσι καὶ ἄμβροτον εἶδαρ ἔδουσιν, Καὶ τε μετ' ἀθανάτοις καλὸν χορὸν ἐρῶσαντο, Hom. Hymn. Ven. 260 : they live according to Hesiod Fr. 163, as long as a palm-tree, which attains to a great age : the Dryads die with their trees, ἰσοδένδρου τέκμαρ αἰῶνος λαχοῖσαι, Pindar.

1100. As Œdipus was found on Cithæron, the Chorus attaches to each god an epithet having reference to mountain scenery. Παῦ (ὄρεσσιβάτης) ἀνὰ πῖση Δενδρήεντ' ἄμυδις φοιτᾷ χοροῦθεσι νύμφαις, Hom. Hymn. 2.—MSS. ὄρεσσιβάτα προσπελασθεῖσ', for which I have adopted Bergk's conjectural emendation πατρὸς πελασθεῖσ' : πελασθῆναι (Phil. 679) with genitive in the sense of θιγεῖν, ἄψασθαι, as πελάσαι, Aj. 710. ἐμπελασθῆναι κοίτης, Trach. 17. Pan is confidently addressed as πατήρ, as elsewhere πάτερ Διώνυσε.

1101 f. MSS, ἡ σέ γέ τις (om. Laur. A) θυγάτηρ Δοξίου. I have adopted the felicitous emendation of C. F. G. Arndt. With εὐνάτειρα cf. Trach. 918. Æsch. Prom. 894, λεχέων Διὸς εὐνάτειρα. Apollo Νόμιος is here called Δοξίας, improperly (see on 410), but because the thoughts of the Chorus dwell upon the Apollo's-oracle. On σέ γε see on Phil. 1117. After the epic model, Herodotus also, 7, 10, 8, ἡ κου ἐν γῆ τῇ Ἀθηναίων ἡ σέ γε ἐν τῇ Λακεδαιμονίων διαφορεῖσθαι ὑπὸ κυνῶν.

1104. Hermes, son of Zeus and the Atlantid Maia, was highly venerated on the summit of his natal mount Cyllene in Arcadia.

1105. ὁ Βακχ. θεός (Œd. C. 678. 1494) in Phanocles, ὄρειφοίτης Διώνυσος, as to him especially the top of Parnassus is sacred.—εὖρημα δέξατο to be understood as in Hymn. Hom. Pan, 40 f., where Hermes, with the daughter of Dryops, begets Pan. τὸν δ' αἰψ' Ἑρμείας ἐριούνιος ἐς χέρα θῆκεν Δεξάμενος, whereupon he hastes to Olympus and δεῖξε παῖδα ἑόν.

1106. The Heliconian nymphs are the muses or Leibethrian nymphs, whose abode, τὸ Λειβήθριον ὄρος, was reckoned as part of Helicon.—συμπαῖζει, Anacreon, Fr. 2, Ὠναξ (Dionysos), ᾧ δαμάλης Ἔρως Καὶ Νύμφαι κυανώπιδες Πορφυρέη τ' Ἀφροδίτη Συμπαίζουσιν ἐπιστρέφει δ' ὑψηλὰς κορυφὰς ὄρεων κ.τ.λ.

1110. κάμῃ, in opp. to 1115 f., as Phil. 192, εἶπερ καγὼ τι φρονῶ, Œd. C. 53. Ant. 719.—With ξυναλλάξαντα (ὁμιλήσαντα) cf. 1130.

1111. πρέσβεις, as Æsch. Perss. 842, cf. 911. Œdipus, who in the stretch of expectation is looking towards the quarter from which he expects the herdsman, addresses the Chorus.

1112. ἐν μ. γῆραι (Cf. 17, 653), ξυν. σύμμ. (84), τῷ Κορινθίῳ ξένῳ ὁμηλικῆ καὶ ἴσος ἐστὶ κατὰ τὴν ἡλικίαν. Schol.

1114. ὥσπερ, as it were, seemingly ; because Œdipus is not certain. Arist. Pac. 234, ὥσπερ ψσθόμην φθέγμα.

1115. τῇ δ' ἐπιστ., in opp. to 1110 f. The chorus as a whole is addressed with σύ, which perhaps caused the alteration πρέσβυ in many MSS. in v. 1111. Cf. on Œd. C. 175.

1118. ὡς ν. ἀνήρ, as in fact he was in Œdipus's employ as

herdsman, so that he was a person from whom fidelity was to be expected. Others understand it, so far as fidelity can be expected from an herdsman, an *ἄπιστον γένος* (Theocrit.). Cf. 764. Œd. C. 20.

1121. Trach. 402, *οὔτος, βλέψ' ὄδε*, look me full in the face.

1123. ἦ (from *ξα*), Attic form of the imperfect of *εἰμί*.—*οἴκοι τραφεῖς*, *verna*, is said with pride, cf. 756.

1129. *καί*, 989. Ant. 766.

1130. *ξυναλλάξας* (1110) depends on *οἶσθα*. Instead of *πω*, which without the negative is inadmissible, we have restored from Laur. A. pr. *πως*, cf. Œd. C. 1157. Trach. 695.

1131. Cf. 361.—*μνήμης ὕπο*, *per memoriam, ex recordatione*.

1133. With an attempt at wit the messenger connects *οἶδα ὅτι κάτοιιδε*, as Plautus *nil scio nisi nescio*.

1134. Doubtless he still knows the time, when cf. Aj. 1273. In beginning with *τὸν Κιθ. τόπον*, he intends to add *κατείχομεν*. But in consequence of the parenthetic verse, 1135, he drops that intention, and straightway brings out with *ἐπλησίαζον* what was the main point, viz., the intercourse with the Theban herdsman. Then we expect him to go on with *ἐπλησιάζομεν ἀλλήλοις*; but, instead of this, the speaker, thinking in the first place of his intercourse with the other, puts it *ἐπλησίαζον τῷδε τάνδρι* (*τῷ Θηβαίῳ ποιμένι*, as 1160 *άνηρ ὄδε*, applied to the person addressed or spoken of, not to the person speaking), whence the reciprocity followed of course.

1137. It is by Arcturus (*βοώτης*, Od. 5, 272), which rises in the last ten days of February, and heliacally *pridie Idus Septembres* (Plin. N. H. 18, 49), that Hesiod also, Opp. 566, 610, marks the commencement of spring and autumn. It is still the custom in Greece to keep the flocks and herds on mountain pastures during a period of six months and longer.

1138. *χειμῶνα*, for the winter, Laur. A., the other MSS. *χειμῶνι*.

1146. The Corinthian, still without foreboding of Œdipus's parentage, speaks triumphantly: the Theban anxiously seeks to break off all further discussion. Cf. 430. Æsch. Sept. 234, *οὐκ ἐς φθόρον σιγῶσ' ἀνασχῆσει τάδε*; With *σιωπ. ἔσει*, cf. 93. 957.

1150. *οὐκ ἐνν.*, by disowning all knowledge of.

1151. *εἰδῶς*, cf. 119, he knowingly talks nonsense.—*ἄλλως πονεῖ*, excites himself to no purpose, as if there were any actual occurrence to be discovered.

1152. If we cannot get thee to speak by fair means, blows shall open thy mouth. Soph. Æthal. 1, 1, *πρὸς χάριν τε κού βία*. Eur. Suppl. 385, *Θησεύς σ' ἀπαιτεῖ πρὸς χάριν θάψαι νεκρούς*.

1154. Slaves were bound with their hands tied behind their backs, drawn up on high, and so chastised. Ant. 309. Aj. 72.

1155. *τί προσχρ.*, viz. *ἀποστρέψεις τὰς ἐμὰς χείρας*;

1158 *τούνδικον, τάληθές*, cf. 681.

1160. *εἰς τρ. ἐλά* (Ant. 577, *μὴ τριβὰς ἔτι*), *moras necetet*, evasions, shuffling.

1161. *πάλαι*, 1157.

Œdipus Tyr.

1163. ἔμδν μὲν οὐκ ἔγ., spoken with the wish to delay the disclosure, and at the same time with horror at the very thought of having so given away a child of his own.

1167. τις γεννημ., like φίλε τέκνον, concord by the sense, not by the grammatical gender.

1168. As γέννημα of Laius he might be γνήσιος (ἔγγενής, Ant. 659), or νόθος: hence Œdipus's question. δοῦλος, a strong expression for νόθος, as the term is applied to Teucer in the Ajax by way of reviling.

1169. λέγειν, cf. Phil. 62.

1171. γέ τοι δή, well then at any rate. Ar. Nubb. 372. Plat. Crit. 2. The herdsman cannot bear to confess outright that Œdipus was Jocasta's own child, therefore refers him to her.

1174. Cf. Aj. 44. Œd. C. 71.—ὡς ἂν νιν, cf. 719. The optative, because δίδωσιν = is she the person that gave him?

1176. τοὺς τεκόντας, his father, 361, 1007.

1178. ὡς to be connected with δοκῶν, as Eur. H. F. 984, ὡς λεληθέναι δοκῶν.

1183. What Œdipus wishes, is death (Ant. 809), but his wish, as he expresses it, is *literally* accomplished by the putting out of his eyes. Cf. 1255 ff. 1368 ff.

1184. Cf. 366 ff. 414, 457 ff. and often.

Fourth (third) Stasimon 1186—1222. The life of man is a thing of nought: no man is to be called happy: this Œdipus shews, he that was once so happy. (Str. and Antistr. 2.) But who now more miserable than the son of Jocasta, and father of her children? Time pronounces doom upon the accursed wedlock which it has at last brought to light. Would that I had never seen the son of Laius, by whom I was once delivered from the Sphinx, but now am plunged into new misery.—The close brings out again the leading thought, the rapid reverses of earthly happiness, which was also the theme of Str. and Antistr. 1.

1187. ὡς, γάρ, explains the ἰώ, cf. 316 f. Aj. 354.—ἴσα καὶ τὸ μ., Aj. 125, ὁρῶ γάρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν Εἶδωλ', ὅσοι περ ζῶμεν, ἢ κούφην σκιάν. By the placing of ζώσας (ὅσαι περ ζῆτε) after τὸ μηδέιν the contrast gains in abruptness.

1190. τὰς εὐδ., of the εὐδ. apportioned to each by measure.

1191. ὅσον δοκεῖν (Sappho, Fr. 41, κάλος ὅσον ἴδην) viz. εὐδαιμονεῖν, than to feel himself comfortable, to rejoice in his welfare.

1192. δόξαντ' marks the rapid interchange of good and evil fortune. Cf. 1404. Phil. 1140 f.—ἀποκλῖναι, ἐκπεσεῖν, *declinare, inclinari*.

1193. τὸ σόν, what hath befallen thee.

1196. For οὐδένα, which the metre disallows, Hermann has restored οὐδέν (nothing of all that lives). The neuter is stronger. Hom. Hym. Ven. 34, οὐ τι πεφυγμένον ἔστ' Ἀφροδίτην Οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων.

1196 f. The tragedians, to give more effect to the sudden reverse of

fortune of which Œdipus is the exemplar, make his former life to have been in the highest degree prosperous. Æsch. Sept. 754 ff. Eurip. Antig. 1, Ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ, Ἐὶτ' ἐγένετ' αὐθις ἀθλιότατος βροτῶν.—καθ' ὑπερβ. τοξ. (with surpassing good-fortune hitting the mark). The common expression, τυχεῖν, εἶ τυχεῖν, obviously suggested the metaphor of τοξεύειν (κῦρσαι ὥστε τοξότην ἄκρον σκοποῦ, Æsch. Instead of ἐκράτησας τοῦ, as — — /) — — —, is not an admissible form of a glyconeus, in Soph., Hermann writes ἐκράτησε τοῦ, in conformity with which Dindorf, in 1201, after Laur. A. pr., and perhaps also the Scholiast, gives ἀνέστα, instead of the second person ἀνέστας. But the sudden transition to the third person, as the chorus throughout is addressing Œdipus, seems intolerable; therefore I have ventured to read ἐκράτεις προτοῦ, to which τανῦν, 1204, forms the antithesis. The imperfect, in distinction from the aorist which follows it, makes vividly present the events which the chorus has witnessed; as in 1202, καλεῖ, because Œdipus is still king. Comp. a similar alternation of tenses 1391 f.

1198. πάντ' εὐδ., cf. 1421. Aj. 894, 1394.

1199. γαμψ. παρθ. χρ., cf. 36, 130, and on 391.

1201. ἀνέστας δέ corresponds with καταφθίσας μέν, with transition for more impressiveness to the verb finite, as in 452.—θανάτων, cf. 496, of the Sphinx's many victims.

1204. Cf. 1082 f.

1205. ἐν πόνοις ξύν., i. e. ἐν πόνοις ὧν καὶ ξύν. αὐτοῖς, cf. on 17, 654, in misfortune, and bound thereto. The preposition ἐν belongs also to ἄταις, cf. 734. From the foregoing comparative, supply μάλλον to ξύνοικος, cf. 815 f.

1208 ff. The bold image reminds of 420 ff. Jocasta, who once conceived and bore Œdipus, afterward embraced him as her husband. Hence ὁ αὐτὸς μέγας λυμὴν, at the same time with the accessory notion of monstrous, horrible.

1209. καί (cf. 1215), first as son, then as husband. But since, as such, he begets children, the chorus, to make the opposition of the contrasted relations more horrible, immediately adds θαλαμηπόλῳ, i. e., to whom as husband the θάλαμος was open.—πεσεῖν, κεῖσθαι.

1210. πῶς ποτε, πῶς ποθ', cf. 483. Phil. 689.—αἱ πατρ. ἄλοκες, αἱ κοῖται, cf. 1256, 1497. Ant. 569. Æsch. Sept. 735, μὴ πρὸς ἀγνάν σπείρας ἄρουραν ἔν' ἐτράφη ρίζαν αἱματόεσσαν ἔτλα.—ἐς τοσσόνδε, τοῦ χρόνου, El. 949, which gives a point of connexion for what follows.

1213. Cf. 613 f. Aj. 646. Œd. C. 1454, ὄρᾳ. ὄρᾳ ταῦτ' αἰεὶ χρόνος. Hipponoi Fr. 2, ὁ πάνθ' ὄρων καὶ πάντ' ἀκούων πάντ' ἀναπτύσσει χρόνος.

1215. τεκν. καὶ τεκν. should properly be said of Œdipus. Cf. 1246 ff. 1403 ff. Ant. 864. Œd. C. 267.

1216. The MSS. Λαίτειον τέκνον, for which Dindorf, for the sake of the metre, has written Λαῖτήιον τέκνον. But this form cannot be justified. With Λαῖταγενές, restored by me, cf. Aj. 91, Διογενές

τέκνον. Æsch., μονογενές τέκνον, Λατογένεια κούρα. Eur. Ion, 468, παῖς ἁ Λατογενής. Also Antig. 1149, παῖ Ζηνός γενέθλον, i. e., Διογενές παῖ. The \bar{a} in Δαῖαγενής, as Θεαγένης beside Θεογένης, so 180 θαναταφόρος.

1217. Cf. 1348.

1218. ὡς περίαλλα, as ὡς μάλιστα, τάχος. El. 1439, ὡς ἠπίως.

1220. ἐκ στομάτων, a more elevated phrase, instead of the prosaic ἀπὸ φωνῆς, aloud, as ἐκ φρενός, καρδίας, θυμοῦ, alternates with ἀπὸ φρενός, ἀπὸ στόματος and ἐξ ἐνός στόματος λέγειν. Cf. Æsch. Sept. 561; λέγει δὲ τοῦτ' ἔπος διὰ στόμα. Eur. Or. 103, ἀναβοᾷ διὰ στόμα. Theoc. Epigr. 4, 11, ξουθαὶ ἀδονίδες Μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.—**ιαχέων** (*ιαχχέων, ιακχέων*) is the participle. The conjecture *ἰὰν χέων* is not wanted, *ιακχίων* quite false.

1221. Cf. the wish 49 f.

1223. Cf. 911, 1111, and **μεγ. τιμώμενοι** with 1202.

1225. ἐγγενῶς, with innate loyalty. Cf. El. 1328.

1227. Not the mightiest rivers of Asia and Europe would avail to cleanse this house from its hidden sins. Cf. on Aj. 654. With a similar hyperbole, Æsch. Cho. 70 ff. says, not all the rivers, drawn into one channel, could wash out the stain of kindred blood. Senec. Hipp. 715, *Quis eluet me Tanais? Non ipse toto magnus Oceano pater Tantum expiarit sceleris.* Phasis and Nile, according to Herod. 4, 45, the boundary rivers of Asia and Africa, or Phasis and Borysthenes, are elsewhere combined, as Pindar Isthm. 2, 41 makes them the boundaries of navigation; Eur. Andr. 651, boundaries of the world: *χρῆν σ' ἐλαύνειν τήνδ' ὑπὲρ Νείλου ῥοᾶς ὑπὲρ τε Φᾶσιν.*

1229. As in 1224 a distinction was made between the hearing of Jocasta's suicide, and the beholding of Œdipus's self-inflicted blindness, so *κεύθει* is put in reference to the former, *φανεῖ* to the latter. From *τὰ δέ* supply a *τὰ μὲν* to *κεύθει*. Pind. Nem. 8, 37, *χρυσὸν εὐχονται, πεδίον δ' ἕτεροι.* Jocasta's end, however, comprises in itself a *πλήθος κακῶν*, because it is after discovery of overwhelming horrors that she has laid violent hands upon her own life; hence *ὄσα*.

1230. **ἐκόντα** **κούκ ἄκ.** (58, Phil. 760), passively, as *ἐκούσια* and *ἀκούσια*. Phil. 1318. Œd. C. 240, 977.

1231. **αἶ φανῶσ' αὐθ.**, *τὰ μὴ ἐκ τύχης συμβάντα, ἀλλ' ὡςπερ ἐπίσπαστα γενόμενα*, Jocasta having with her own hands hanged herself, and Œdipus having put out his own eyes. The subjunctive after the relative without *ἂν*. El. 771. Œd. C. 395, as after *εἰ, ἐπεὶ*.

1232. **λείπει, ἀπολείπει**, *nihil abest quin luctuosa sint.*

1237 f. Cf. El. 761 f. Although the most painful part be lacking to you, the being eye-witnesses of the miserable scene, yet, as far as my memory serves, you shall hear all.

1239. **κάν ἐμοί**, cf. on 1110. The repetition of the preposition (*ἐν ἐμοί ἐνι*) has place in lyric and dramatic poets, after the example of Homer: *ἂν δ' Ὀδυσσεὺς ἀνίστατο, τίς ἂν' ὀρσοθύρην ἀναβαίη, ἐν δ' οἶνον ἔχευεν χρυσέφ' ἐν δέπαϊ, &c.*

1241. ὄργῃ χρωμένη, ὄργιζομένη.

1243. ἀμφ. ἀκμαῖς, ἀμφοῖν χεροῖν. CEd. C. 1112. Æsch. Teleph. ἀμφιδεξίοις χερσίν.

1244 f. Cf. with Trach. 915 ff.—ἔσω belongs to εἰς ἡλθε, as Herod. 2, 144, ἐσαγαγόντες ἐς τὸ ἶδόν ἔσω. Similar displacing of words 31. 1251.—ἐπιρρήξασ', as Il. 24, 454, θύρην δ' ἔχε μούνος ἐπιβλῆς Εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἀχαιοί, Τρεῖς δ' ἀναοίγεσκον μεγάλην κληῖδα θυράων, Τῶν ἄλλων Ἀχιλεὺς δ' ἄρ' ἐπιρρήσσεσκε καὶ οἶος. The Attics, on the contrary, ἐπαράξαι, Plat. Prot. 314 D, τὴν θύραν ἐπήραξεν.

1245. καλεῖ, as Trach. 796. CEd. C. 1696. The usual reading is κάλει.

1246. σπέρματα, embraces.

1247. τὴν δὲ τίκτουςαν (the mother). This clause is attached more freely to the relative, which must be supplied in a different form, while the mother, &c. cf. Ant. 559 ff. CEd. C. 424.

1248. δύστεκνον παιδ., γυναῖκα παιδοποιόν, cf. 1214 ff., the abstract being more forcible, as ὀμηλικίη and the like.

1249. διπλοῦς is accus. plur., the expression which was properly intended, διπλοῦν γένος or ἀμφότερον (δοιά, Od. 2, 46), having assimilated itself to the notion implied in ἀνδρα καὶ τέκνα. The sense is, ἐνθα διπλοῦν κακὸν τέκοι, ἀνδρα ἐξ ἀνδρός καὶ τέκνα ἐκ τέκνων. With the construction comp. Phil. 38, καὶ ταυτὰ γ' ἄλλα θάλπεται ῥάκη, i. e. καὶ ταῦτο ἄλλο τι θάλπεται, ἦγον ῥάκη. Just so Eur. H. F. 950, διπλοῦς ὀπαδοῖς ἦν γέλως φόβος θ' ὁμοῦ.

1250. ἀνδρα, CEdipus. The reading ἀνδρας, which with διπλοῦς might be misunderstood, looks like a correction introduced because of τέκνα. The alliteration as 371. Cf. 1215.

1252. ὑφ' οὗ οὐκ ἦν, per quem non licuit, cf. 1131.

1255. ἔγχος, gladius, Aj. 95.

1256. γυν. οὗ γυν., cf. 1214. From ἐξαιτῶν, which in itself suits only ἔγχος, we must supply to γυναῖκα a more general term, e. g. ζητῶν, ἐρευνῶν, cf. 538 and on Aj. 1014.

1257. διπλὴν ἄρ., cf. 1210.

1258. δαιμόνων τις, cf. Aj. 243. Æsch. Agam. 663, θεός τις, οὐκ ἀνθρώπος.

1260. ὑφηγητοῦ τινός (966; ὑφηγητῆρος οὐδενός φίλων. This omission of ὄντος is poetical. CEd. C. 1588. Kr. Gr. 47, 4. A. 6), as though some one shewed him the way.

1262. The κοῖλα κληῖθρα are usually referred to the staples for the bolt to shoot into, which yielded to the furious assault. But κληῖθρα (postes) may also be taken for the door (as closing the way), and κοῖλα proleptically connected with ἔκλινε, wrenched from the door-posts he drove in the door, so that it caved inwards and gave room for his forcible entrance. Cf. Virg. Æn. 2, 480, Limina per-rumpit postesque a cardine vellit. 493, emoti procumbunt cardine postes.

1263. Cf. Ant. 1221 ff.

1268. The old Hellenic (Doric) woollen tunic worn by the women was fastened by clasps at the shoulders: the Ionians first adopted from the Carians the linen tunic with sewed sleeves.

1270. ἄρας, cf. 1276.—ἄρθρα τῶν κ., on Phil. 1338. Eur. Phœn.

61, εἰς ὄμμαθ' αὐτοῦ δεινὸν ἐμβάλλει φόνον, Χρυσηλάτοις πόρπαισιν αἰμάξας κόρας.

1271 ff. Œdipus, arrived at the knowledge of his past life, reproaches the noblest part of his body, the eyes, that they had not done their duty, and recognized, in due time, his father and mother. In oratio recta the address would be, οὐκ ὤψασθε ἐμὲ οὐθ' οἷ' ἔπασχον οὐθ' ὅποι' ἔδρων κακά, ἀλλ' ἐν σκότῳ—ὄψεσθε—γνώσεσθε. Whereas, namely, the logical expression of the thought would have required a subordination of the first member of the sentence to the second (the principal notion)—because ye did not see, therefore shall ye henceforth . . . , instead of this the poet chooses a paratactic arrangement with two co-ordinate members, to make the severance between once and now all the more cutting: that they had not seen, but hereafter should see. Cf. Il. l. 165 ff. 182 ff. 7, 229 f. Od. 5, 13, and Nägelsbach's Exc. XII. to the Iliad. So Æsch. Prom. 505, Μὴ νῦν βροτοὺς μὲν ὠφέλει καιροῦ πέρα, Σαυτοῦ δ' ἀκήδει, for μὴ βροτοὺς ὠφελῶν σαυτοῦ ἀκήδει. Demosth. de Cor. 160, αἰσχρὸν ἴστιν, εἰ ἐγὼ μὲν τὰ ἔργα ὑπέμεινα, ὑμεῖς δὲ οὐδὲ τοὺς λόγους ἀνέξεσθε. Cf. supra 263.

1271. ὄψαιντο (οἱ κύκλοι from 1270), emendation of Herm. Schmidt for ὄψοιντο. That aorist form is rare, but ancient authorities in Il. 24, 704 read ὄψασθε in the imperative for ὄψεσθε, and Pindar Prosod. 1, 8 has ἐπόψατο.

1272. οἷ' ἔπ. refers to the marriage consummated in his ignorance (Œd. C. 267, 525, κακᾶ μ' εὐνᾶ πόλις οὐδὲν ἴδριν γάμων ἐνέδησεν ἄτα), οἷ' ἔδρα to the murder of Laius.

1273 f. As they (in light) had not seen, they should now see in darkness; bitter irony, with allusion to 419, βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον. With like irony, Œdipus speaks in cutting contrasts, οὓς μὲν οὐκ ἔδει (the children whom they ought never to have seen) ὄψ., οὓς δ' ἔχρ. (i. e. ἐχρῆν, as Œd. C. 1713, μὴ θανεῖν ἔχρηζες, cf. 1184 f. ἔδει and ἐχρῆν) οὐ γνωσ., the parents, whom having seen, they ought to have recognized. Œdipus is thinking of the meeting with his parents in Hades, see 1371 f. Æschylus, Sept. 766, makes the horror of looking upon the children the sole motive for putting out his eyes: κυρσοτέκνων (or φρισσοτέκνων) ἀπ' ὀμμάτων ἐπλάγχθη.

1275. τε καί with sharper rhetorical emphasis than καί, as Œd. C. 939, βίᾳ τε κούχ ἐκών. El. 885, ἐξ ἐμοῦ τε κούκ ἄλλου.

1277. ἀνίσταν, sent forth, as πνεῦμα, πνοᾶς στέρνων ἀνιέναι.

1279. Senec. Œd. 978, *Rigat ora fœdus imber et lacerum caput Larqum revolvis sanguinem venis vomit.* Most MSS. αἵματος, Laur. A αἱμ': Hermann αἰμάτων, which is favoured by Theodos. Expugn. Cret. 254, ὄμβρους ἀφήκεν αἰμάτων πολυρρότων and the gloss θρόμβων αἵματος. Porson, ὄμβρος χάλαζά θ' αἵματοῦσ' ἐτ. But χαλάζης (= χαλαζήεις) and αἵματοῦς (αἱματοίεις) are not forms which the dialogue of tragedy or comedy allows itself. The metaphor ὄμβρος χαλάζης (*imber grandinosus, χάλαζα ὄμβρια*, Œd. C. 1499), Pind. Isthm. 5, 49, of the battle of Salamis, ἐν πολυφθόρῳ ὄμβρω—ἀνδρῶν χαλαζάεντι φόνῳ. 6, 29, χάλαζα αἵματος. — ἐτέγγετο, gushed forth, see on Aj. 376.

1280 f. These verses afford the usual resting-point at the close of the description, and at the same time form the transition to what follows. For the *μόνον* of the MSS. the sense requires *μόνον*: with this alteration, the poet says, These are the *κακά*, which have burst in (cf. 1076) from two persons, not have befallen one, but to man and wife are alike blended *κακά*, i. e. the horrors which have been described have been perpetrated by Jocasta and Œdipus, and the suffering of them comes upon not one alone of them twain, but upon both alike. The messenger points at the marvellous complication and perversion of the natural relations between mother and son, wife and husband. Tragedy is fond of antithesis between *εἰς* and *δύο*, see on 1. Here the extraordinary character of the events is carried to the highest point by the remark, that the fatal acts (self-murder and self-blinding), though proceeding from two persons, yet in the peculiar relation in which they stand to each other, press on both alike. The like ending also of the two trimeters, —which is always avoided by the tragedians except where there is some particular purpose to be answered,—is intended here (*κακά . . . κακά*) to express more forcibly the strangeness of the event, cf. 777, 778. So, though not in the end of the verses, the emphatic iteration of *ἄλβος* 1282, 1283; similarly Phil. 554 ff.

1282. *ὁ πρὶν* belongs to *παλαιὸς ἄλβος*, the two words forming one notion, blessedness inherited from of old, see on 1070, and cf. 1196 ff.

1283. *νῦν* takes *τῇδε θῆμέρα* in addition, to balance evenly with *ὁ πρὶν παλ. ἄλβος* and *πάροιθε μὲν*, and to give force to the antitheses.

1284. In like manner Antig. 4 ff.

1286. The choragus asks not merely whether there be repose now, but what state of repose.

1289. *τὸν μητρός*,—the messenger shrinks from adding *πόσιν*, or something worse, as we have often such aposiopesis *ἐπ' αἰσχροῖς*: Ar. Vespp. 1217, *ὡς ὁ Καρδοπίων τὴν μητέρα*.

1290. *ὡς ῥίψων* connect with *βοᾷ*.

1291. *ἀραῖος*, as 644.—*ὡς ἦρ.*, 246 ff. Cf. 820 f.

1294. Cf. Aj. 66. It is most natural to take Œdipus as subject to *δείξει*, though it can also be taken impersonally, it will shew itself; as in prose we often have *δείξει δὴ τάχα, αὐτὸ δείξει, δηλώσει*, cf. on Œd. C. 146.

1296. Cf. Aj. 924. Tyro, Fr. 15, *κείνην ἀνοικτίρμων τις οἰκτεῖρειεν ἄν*.

1298. Phil. 681. *προσέκυρσα* with accusative, because the sense *expertus sum* preponderates.

1300. *προσέβη*, Aj. 137. Phil. 192. El. 493.

1301. The image as in 262. 1311.—*μείζονα (πηδήματα) τῶν μακ.*, hyperbolically, as 465, *ἄρρητ' ἀρρήτων*, and particularly often in comedy, also Sappho, *χρυσῶ χρυσοτέρος, εὐδαιμονέστερος αὐτῆς τῆς εὐδαιμονίας*, and the like.

1302. *πρός* (1233), in addition to thy ill-fated lot.

1303. Before *ἄλλ' οὐδ'* the codd. interpolate a *φεῦ φεῦ δύστανος*, which Dindorf has struck out as erroneously shifted to this place from 1308. Others write *φεῦ, φεῦ δύσταν'*.

1307. Œdipus, bereft of sight, totters forth from the palace. With admirable truth to nature, the poet makes him startled at the sound of his own voice in the blank darkness around him. Comp. Polymestor in Eur. Hec. 1028 ff.

1310. The MSS. φθογγὰ διαπέτεται φοράδην. Dindorf has struck out διαπ. as a gloss: from φέρομαι we must supply φέρεται.

1311. ἴνα, see on 947. The image with reference to 1300 f. Hermann, against the authority of the MSS., writes ἐξήλλου (*quo tendebas!*), on the ground that of aor. 2 only the moods, not the indicative, seem to have been in use. But though we have ἐνήλατο in 263, 1261, the aor. 2, especially in a lyrical passage, is defended by Æsch. Pers. 508, ὡς ἄγαν βαρὺς ἐνήλου, and the aorist is essentially demanded by the sense: to what a goal did thy spring carry thee!

1313 ff. With the following Kommos cf. Aj. 333 ff. Œdipus first discovers the greatness of the irrevocable loss of his eyes, the wounds of which pain him as deeply as does the remembrance of his misdeeds.

1314 f. ἀπότροπον, Aj. 607, ὃ τις ἂν ἀποτράποιτο, hideous. The ἐπιπλόμενον ἄφ. (*quod infandum in me ingruit*, after Od. 15, 408, νοῦσος ἐπὶ στυγερῇ πέλεται δειλοῖσι βροτοῖσιν) is explained more exactly by ἀδάματον (ἀνίατον) and δυσούριστον: hence τε —καί; δυσούρ, borne into accomplishment by a perniciously-favourable breeze, refers to the utter destruction of his eyes.—ὄν is added by Hermann for the sake of the metre.

1317. οἴμοι μάλ' αὔθις, El. 1410. Œd. C. 1731.

1318. κέντρα, the περόναι, 1269 ff.—κακῶν, *maleficiorum*, as 1423.

1319 f. "No wonder if thou, in the midst of so many calamities, utterest twofold wailings (οἴμοι, οἴμοι μάλ' αὔθις), and endurest twofold pangs." The chorus thinks the lamentation natural, as well as the pains of body and mind. Cf. Aj. 940.

1320. φορεῖν, opp. to the expression of the pain, the πενθεῖν, the having to bear, the oppressive feeling of the pains, cf. 1347.

1322. Cf. Aj. 359.

1326. II. 24, 563, καὶ δέ σε γιγνώσκω, Πρίαμε, φρεσὶν οὐδέ με λήθεις. With σκοτεινός cf. 419. Aj. 15 ff.

1328. ἐπῆρε, ἀνέπεισε, cf. 1300.

1329. Now Œdipus recognizes the truth of those words of Tiresias 377, ἱκανὸς Ἀπόλλων, ᾧ τὰδ' ἐκπρᾶξαι μέλει. Connexion: Ἀπάλλων ἦν ὁ τελῶν (139) τὰδε κακά.

1331. The thought in Œdipus's mind being the antithesis between Apollo, who has accomplished (τελεῖν) his oracle, and the violence done by himself (παίειν) to his eyes, he begins as if he would say, "the τελῶν was Apollo, but with his own hands smote he not mine eyes; that have I myself done." But in the sequel he shapes the sentence otherwise, to give greater prominence to the circumstance that by his own hand were his eyes torn out. Consequently, instead of saying either ἔπ. δ' αὐτόχειρ νιν (τὰς ὄψεις, 1328, cf. Œd. C. 43, and for the retraction of the pronoun to a more remote but important antecedent see 397) οὐκ ἐκείνος, ἀλλ' ἐγὼ or ἔπαισε δέ νιν οὐτις ἄλλος, ἀλλ' (or ἧ or ἀλλ' ἧ) ἐγὼ αὐτόχειρ, the poet blends out of

the two forms of expression a third, well suited to Œdipus's excited state of feeling. In vehement passion Achilles says, II. 21, 275: "Ἄλλος δ' οὔτις μοι τόσον αἴτιος Οὐραγιῶνων, Ἄλλὰ φίλη μήτηρ.

1336. ἦν, cf. 1329.

1337 ff. From *προσήγορον* (Phil. 1349) ἀκούειν ἡδονῆ supply ἀπὸ κοινοῦ to the first clauses βλέπειν and στέργειν.

1340. Cf. Ant. 1323.—ἐκτόπιον, cf. 1411.

1344. τὸν ὄλ. μέγαν (ὄντα), κάθαρμα, as ἄνθρωπος ὄλεθρος, ὄλεθρος ὁ βαθύς, Aristoph.

1345. θεοῖς ἐχθρ., as 816, 828.

1347. To be deplored, alike (ἴσον as elsewhere ἀμφοτέρων) for thy consciousness thereof, and for thy calamity, cf. 1320. For τὸ τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ, 1389.

1348. Laur. A, ὅσσ' (ὥσσ' corr.) ἦθ. μὴ δ' ἀναγνῶναι πόντ' ἄν. If accordingly we read ὥς σ' ἦθ. μὴδ' ἀναγνῶναι ποτ' ἄν with Par. A—connect ἠθέλησ' ἄν —, then the wish of the Chorus is, that Œdipus had never come to his senses again, much less to the feeling of his disastrous condition in its full extent. This is favoured by 1347. But the demand made by Œdipus, 1340 ff., and the wish expressed 1349 ff., make this the more natural thought: O that I had never known thee! Hence I have written *μηδαμὰ γνῶναι*, as Dobree.

1349 f. Although Œdipus knows who was his deliverer, he vents the imprecation in quite general terms, to make it more energetic.

1350. νομάς (1034, διατόρους ποδοῖν ἀκμάς), the gnawing fetters. The MSS. ἔλυσέ μ', ἔλυσεν, except Laur. A pr. ἔλαβέ μ', which has been received by editors for the sake of the metre. But ἀπὸ (so we should have to supply from the second clause, as 734) πέδας (ὄντα, λυθέντα) ἔλαβε, *me solutum vinculis secum asportavit*, would represent the unfettering, which is the main thing, as a thing by-the-by: besides, the thought of the deliverance is powerfully expressed in ἔρυτο κἀνέσφωσεν. Hence ἔλαβε seems to be a slip of the pen; the rather, as according to the Schol., ὅστις ἀπὸ τῆς πέδης τῆς διανεμομένης τοὺς πόδας μου ἔλαβε καὶ διέσφωσέ με, it seems to be a gloss upon ἔρυτο. Consequently, Pflugk's νομάδος δες ἐπιποδίας ἔλε μ' is as little to be approved as Arndt's ὅς μ' ἀγρίας πέδας—ἐχάλασ', ἀπό τε φ. (after Æsch. Prom. 176), and we must write ἔλυσέ μ', if only because of 1034, λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς. The imperfect along with aorists as 1196 f. 1391 f.

1351. ἔρυτο (Homeric form) κἀνέσ., as Œd. C. 285, ῥύου με κἀκφύλασσε.

1355. οὐκ ἂν ἦν ἄχος, as 379. Aj. 68, μὴ συμφορὰν δεῖχον τὸν ἄνδρα, cf. 1344.

1358. φονεύς ἦλθον, should have come to be, become, a murderer, ἐς τὸ φονεῦσαι ἦλθον, cf. Œd. C. 273, 1519, θεοῖς ἐχθιστος ἦκω.

1360. ἄθεος instead of the unmetrical ἄθλιος, Elmsley: Lucian. Non temere cred. 14, πρὸς τὸν εὐσεβῆ καὶ φιλόθεον ἄθεος καὶ ἀνόσιος ὁ φίλος διαβάλλεται. Perhaps ἀλιτρος comes still nearer to the form of the letters.—Strictly considered, νῦν δέ does not suit

ἀν. δὲ παῖς, as his subsequent destinies had no influence upon his origin. But Sophocles puts it in immediate connexion with ἄθεος, in accordance with the standing formula κακὸς κάκ κακῶν, 1397. Cf. 759.

1364. ὁμογενῆς MSS., explained to mean γεννήσας παῖδας ἐκ μητρός, as ὁμόσπορος, 460. Unexampled, as in Eur. Hel. 1704 the explanation is doubtful. Hence I have written with Meineke ὁμολεχῆς, cf. 1215. El. 97, ὁ κοινολεχῆς Αἴγισθος.

1365. πρεσβ. κακὸν κακοῦ, evil worse than evil, as κάκιον κακοῦ, cf. 1301.

1366. Οἰδίπους, ὁ πᾶσι κλεινὸς καλούμενος, 8, is put by Œdipus himself with special significance, see on Aj. 98. Œd. C. 3, 109.

1368. Aj. 634, κρείστων Αἶδα κεύθων ὁ νοσῶν μάταν.

1369 ff. As the Chorus had said it was ill-advised in Œdipus to blind himself, he now, in calm discourse, explains why, rather than death, he chose to inflict upon himself a heavier punishment. He shews in detail, down to 1390, that he could not as a seeing man encounter either his parents in Hades, or even his children (1375), nor, lastly, endure to look upon Thebes (1378), the temples of its gods, and its citizens. As in Aj. 340 ff. the thoughts already lyrically touched upon, are here expressed with clear self-possession and in detail.

1371. ποίους, Aj. 462.

1372. Œdipus here entertains the popular creed, that the εἶδωλα in Hades retain their forms, and prosecute their old habits, as Orion in Hom., Od. 11, is still a hunter, Ajax still resents his wrongs, the wounded still bear their wounds, and so appear in dreams to the living, cf. Il. 23, 65 ff. Virg. Æn. 6, 494 ff. Supra 1271 f.

1373. οἶν. Instances of this more rare use of the dative instead of the accusative, Hom. Od. 14, 289, πολλὰ κάκ' ἀνθρώποισιν ἐώργει, and Arist. Vespp. 1350, πολλοῖς γὰρ ἤδη χᾶτέροις αὐτ' εἰργάσω.

1374. κρείσσον' ἀγχόνης, greater than strangling: crimes which the cord alone cannot punish (Æsch. Ag. 1376, πημονή κρείστων ἐκπηδήματος) with allusion to Jocasta's end. Hanging or strangling is often represented by the tragedians as the severest of punishments: Eur. Alc. 233, ἀρ' ἄξια καὶ σφαγᾶς τάδε καὶ πλέον ἢ βρόχῳ δέρην πελάσσαι; Bacch. 246, ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια; Heracl. 247.

1375. ἀλλά, objection thrown in by the speaker himself (ὑποφορά), as Phil. 305 ff. — With ὄψις ἐφίμερος λεύσσειν, cf. Phil. 847, εὐδρακῆς λεύσσειν.

1376. βλαστοῦσ' ὅπως ἔβλ., Œdipus cannot bear to express distinctly the incestuous origin of his children: similar forms Œd. C. 273, 336. Æsch. Ag. 1297, Ἰλίου πόλιν πράξασαν ὡς ἐπραξεν. Eur. Or. 78, ἐπλευσ' ὅπως ἐπλευσεν. — The predicate βλαστοῦσα is attached to ὄψις, where one would expect βλαστούντων, cf. Aj. 8. Appian, Bell. Civ. 4, 89, ἡδοντο ἐπὶ τῇ ὄψει τοῦ πλήθους ἰσχυροτάτῃ σφίσι φανείσθ. Cf. 1400.

1378. Hercules in Eur. H. F. 1281, οὐτ' ἐμαῖς φίλαις Θήβαις ἐνοικεῖν ὅσιον ἦν δὲ καὶ μένω, ἐς ποῖον ἱερὸν ἢ πανήγυριν φίλων εἶμι;

1380. I, who of all men lived most gloriously, and that too in the mighty city of Thebes. On εἷς κάλλ. (Aj. 1340) τραφεῖς, cf. 96 f., and with the contrasted once and now, 1200 ff.

1381. αὐτὸς ἐνν. (350, Aj. 1347), supra 236 ff., cf. 819.

1382. τὸν ἄσεβῆ, connect with ἀπειστέρησ' ἔμαντόν. Cf. on 1441. —ἐκ θεῶν, on the part of Apollo.

1383. With horror Œdipus adds, καὶ γ. τοῦ Λαίῳ (φανέντρα), as it was precisely the discovery of this extraction that brought his ἄγος to light.

1384. κηλῖδα, 833.

1385. ὀρθοῖς ὄμμ., 419. El. 723, 742.—τούτους, the citizens of Thebes.

1386. The hearing is a fountain, because through it the sounds stream in. The words δι' ὧτός ἔρχεται τρυπωμένον, Soph. Fr. 737. Imitated by Senec. Phœn. 224 ff.: *Ego ullos aure concipio sonos, Per quos parentis nomen aut nati audiam? Utinam quidem rescindere has quirem vias, Manibusque adactis omne, qua voces meant, Aditusque verbis tramite angusto patet, Eruere possem.*

1390. Cf. Aj. 554, where the MSS. have a verse originally written in the margin for comparison: τὸ μὴ φρονεῖν τοι κάρτ' ἀνώδυνον κακόν.—ἔξω τῶν κακῶν οἰκ., opp. to συνοικεῖν, σύναυλον εἶναι κακοῖς, and the like.

1391. Œdipus passes in review four epochs of his life and destinies, thereby taking the measure of his calamitous lot; his being exposed in infancy, 1391 ff.; his bringing up in Corinth, 1394 ff.; the occurrence at the "three ways," 1394 ff.; the marriage with Jocasta. Cf. 1349—1364.

1391. Cf. 1349 ff. Eur. Phœn. 802 ff. The imperfect, ἐδέχου, why wast thou for receiving me? as 1197, 1350, 1403.

1396. κάλλος κακῶν ὕπ. (83, πολυστεφῆς δάφνης), outward glory, inwardly full of festering ulcers, cf. 775 ff. The antithesis is formed by 1397 (κακὸς εὐρίσκομαι), the exposure of the κακόν.

1397. κακός τε καὶ κακῶν, cf. 1357 ff. Phil. 862. El. 589.

1398 f. The accumulation of the features of the locality serves to indicate the lively horror felt by Œdipus in the recollection, cf. 716, 730, 733.

1400. τοῦμὸν αἷμα πατρός, my father's blood, cf. 108, 1376. Eur. Phœn. 30, τὸν ἐμὸν ὠδίνων πόνον.

1401. Do ye yet remember me, that, what exploits having achieved, thereafter what deeds I did? The sentence depends regularly upon ὅτι, but instead of μεγάλα, δεινά, the more animated οἶα, ὅποια is put θαυμαστικῶς, cf. Ant. 2.

1402. The dative ὑμῖν (cf. 1373), inasmuch as the place where evil deeds are done is thereby polluted. Properly speaking, the "three ways" have no concern with the recollection of what was afterwards done in Thebes; but the poet so puts it, because the marriage with Jocasta was the immediate sequel to the slaying of Laius.

1403 ff. Cf. 457 ff., and elsewhere.—καὶ φντ. On the emphatic iteration of the participle, see on 1192.

1405. ἀνείτε, ἀνεδώκατε: κάπεδ. The marriage has exhibited

to the world (1359) fathers, brothers, children, closest kindred in one person ; as also brides, wives, mothers.

1409. Œdipus calls to mind the ancient maxim *ἂ ποιεῖν αἰσχρόν, ταῦτα νόμιζε μηδὲ λέγειν εἶναι καλόν*, Isocr., cf. 296 ; conversely, Neoptolemus in Phil. 86, *οὗς ἂν τῶν λόγων ἀλγῶ κλύων, τοὺς δὲ καὶ πράσσειν στυγῶ*. Œdipus repeats his wish of 1340 ff.

1410. *ἔξω που καλ.*, cf. 1436 f.

1411. *φον.*, as the oracle prescribed the alternative, cf. 100 f.—*θαλ. ἐκρ.* (1340, *ἀπάγετε ἐκτόπιον*), because the sea *ἅπαντα κλύζει τάνθρώπων κακά*, see on Aj. 654.

1412. *μήποτε*, in the future, because Œdipus mixes up with what he himself says, the wish of the Thebans to see him no more. Cf. 1427 f. El. 380. Trach. 1414 f.

1413 ff. Œdipus beseeches the chorus not to shrink from contact with him, in the fear lest his *ἄγος* should by contamination extend itself to them ; his *κακά* (labes) are so great, that he alone is in a condition to bear them, therefore the fear entertained by the chorus is ungrounded. Cf. Œd. C. 1131 f. Usually it is a prevalent notion that the *scelustus* by his presence spreads the *contagio*, as Thyestes in Ennius Cic. Tuscc. 3, 12, 26, *Nolite ad me adire, ne contagio mea bonis obsit : tanta vis sceleris in corpore hæret*. Senec. Epist. Lucil. 2, 1, 6, *Contagium quoque mei liment, quasi transilire calamitas possit*.

1416. *ὄν ἐπ.* (*χρεῖαν ἔχεις*), the gen. instead of the usual accus., because = *χρηζέειν*.

1417. *πάρεστι τὸ πρ. καὶ βουλ.*, i. e. *ὥστε πρ. καὶ βουλ.*, in which sense the infinitive with the article without negation is more rare. Cf. El. 466, 1030. Ant. 1106. Aj. 1142. Both now rest with Creon, because he is king, and the king's office is *μύθων τε ῥητῆρ' ἔμεναι πρηκτῆρά τε ἔργων*. See on Œd. C. 68.

1418. For Eteocles and Polynices are minors, cf. 1459 f.

1420. What just confidence shall be awarded me ? How can I with justice put in a claim for the granting of my petitions ? Cf. 1434, 625.

1421. Connect *πάντα κακός*, as 1198. Œdipus refers to the strife between him and Creon.

1422 f. To declare from the first his generous temper, Creon immediately sets Œdipus's mind at rest, by the assurance that he is not come to taunt or reproach him. Then he bids the chorus, without delay, lead the unhappy man into the house.

1425 ff. The *ἐναγής* exposing himself in the light of day is an affront above all to Helios, the *ἀγνός θεός*, the god whose light enlivens all. Æsch. Ag. 643, *ὁ τρέφων Ἥλιος χθονός φύσιν*. Demosth. de F. L. 267, *οὐδὲ τὸν ἥλιον ὑσχύνοντο οἱ ταῦτα ποιῶντες*.

1427 f. Earth, water (rain, rivers, fountains, sea, as Empedocles called the watery element *ὄμβρος*), light of day (air), as holy and pure elements, will recoil from the pollution. Eur. Or. 1084, *μήθ' αἰμά μου δέξαιτο κάρπιμον πέδον, μὴ λαμπρὸς αἰθήρ (τὴν ψυχὴν), εἰ σ' ἐγὼ ἀπολίποιμι*. Hipp. 1030, *μήτε πόντος μήτε γῆ δέξαιτό μου σάρκας θανόντος, εἰ κακός πέφυκ' ἀνὴρ*. H. F. 1295, *φωνὴν γὰρ ἦσει χθῶν ἀπεννέπουσά με Μὴ θιγγάνειν γῆς, καὶ θάλασσα μὴ περᾶν πηγαί τε ποταμῶν*. To denote the universe, *γῆ*,

οὐρανός (αἰθήρ), θάλασσα are commonly combined, as Il. 18, 483, ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν. Æsch. Eum. 864, in the enigma of the Sphinx, and elsewhere.—μήτε, because Creon also contemplates the necessity of removing the ἄγος to a distance. Cf. 1412. Aj. 572. Phil. 715.

1430 f. It is the dictate of piety, that the members of the family should be the persons to see and hear the calamities of those who belong to them.—τοῖς ἐν γ. (1016') connect with μάλιστα: τὸ ὄρᾶν supply ἀπὸ κοινοῦ from what follows (τε) μόνοις, cf. on 802. (Dobree unnecessarily μόνοις θ' for μάλισθ').

1432. Cf. Aj. 1382. El. 809.

1434. Cf. CEd. C. 1414 f. 1754 f. Aristoph. Thesm. 937, χάρισαι βραχύ τί μοι καίπερ ἀποθανουμένων. Τί σοι χαρίσωμαι;—πρὸς σοῦ, as Trach. 479.

1436. Œdipus, ever faithfully obedient to Apollo's oracle, urges a speedy execution of the divine injunction. Cf. 1340, 1410.

1437. προσήγορος, because of 238.

1438. i. e. ἔδρασ' ἄν, εὐ τοῦτ' ἴσθι, ἔδρασ' ἄν.

1441. As Œdipus is discovered as πατροφόντης, he restricts by με to the special case that which the oracle put generally. Cf. on 500, 1382.

1442. Ἰν' ἔστ. χρείας (El. 936), as the φονεὺς is Laius's successor, and moreover the guilt of the son is so heinous.

1445. Alluding to Œdipus's bringing Creon, and therefore Apollo's oracle, into suspicion.—πίστιν φέρειν, give credence, El. 735.

1446. While, in respect of his banishment, Creon can but refer Œdipus to the bidding of the god, which must be first ascertained, Œdipus now presses upon him another request, the granting of which rests with Creon alone; but also to thee (alone) I give this charge, and as a suppliant I will implore thee on this behalf,—see to that woman's burial. The common reading is καὶ σοί γ' ἐπ. τε καὶ προτρέψομαι. Laur. A., καὶ σοί γ' ἐπ. γε καὶ προστρ., agreeably with which I have altered the passage. προστρέπεσθαι, προσκυνεῖν, αἰτεῖν, πρόστροπον γίνεσθαι. Aj. 818. CEd. C. 50.—ἐπισκῆπτω, often used of the ἐντολαί of dying men.

1447. τῆς κατ' οἴκου, because Œdipus shrinks from uttering her name.—αὐτός, at thine own discretion.

1448. Connect ὑπὲρ τῶν γε ὀρθῶς σῶν, who in the fullest sense of the word may be called thine, since I am taken from them.

1449. ἀξιωθήτω, ἄξιον κριθήτω, Aj. 494.

1451. ἐνθα κλ. ff., even here, where they call it Cithæron, my Cithæron. This mode of designating localities is very frequent in the poets; Il. 11, 757, Ἀλειςίου ἐνθα κολώνη κέκληται. Simonid. Ep. 112, ἐνθα καλεῖται Ἀρτέμιδος τέμενος, i. e. Artemision. Pind. Nem. 9, 41, ἐνθ' Ἀρέας πόρον ἄνθρωποι καλέουσιν. Eur. Or. 325, ἵνα μεσόμφαλοι λέγονται μυχοί. Trach. 636 f.—Stat. Theb. 11, 752, habeant te lustra tuusque Cithæron.

1453. As his parents of old caused him to be there exposed alive, so in accordance with their purpose will he there living wait his end. Hence κύριος τ., the τάφος once for all assigned by his parents, and binding upon him. Imitated by Senec. Phœn. 35 f., *Olim jam tuu Est hoc cadaver, perage mandatum patris Jam et matris.*

Œdipus Tyr.

1454. ἀπωλλύτην, purposed to destroy me.

1455 ff. There will I die, albeit thus much I know, that neither any common sickness, nor any other customary occasion of death will avail to destroy me; for I had never, when at the point to die, been preserved, unless (Aj. 950. Eur. Phœn. 526) for some dire suffering. A foreboding of his wonderful end at Colonos. May it be perhaps ἐπὶ τῷ καινῷ κακῷ?

1460. προσθέσθαι, to thine other sorrows. Elmsley προθῆ, as El. 1334.—ἄνδρες, *mares*, who shall grow up into men.

1461. ἐνθ' ἂν ὦσι may perhaps hint at Polynices's migration to Argos.

1462. ταῖν—παρθ., viz. προσθοῦ μέριμναν.

1463. As opposed to the σπάνις τοῦ βίου, Œdipus speaks in the first place of daily bread, which his daughters hitherto had never partaken but with him. In Œd. C. 350 f., it is precisely his daughter Antigone who provides for father's daily bread! The MSS. αἶν οὐ ποθ' ἢ μὴ χωρὶς ἐστ. But ἢ ἐμὴ is not consistent with ἄνευ τοῦδ' ἀνδρός. Hence Arndt conj. οὐπορ' ἄλλη. I propose οὐποτοΙΑΙΝ from οὐπο-ΘΗΜΗ. Connect αἶν (dative) οὐποτε χωρὶς (*seorsum*) ἐστάθη τράπεζα βορᾶς (βορᾶ Steinhart) οἶαιν ἄνευ τοῦδ' ἀνδρός (ἐμοῦ), cf. Il. 22, 39, οἶος ἄνευθ' ἄλλων. Aj. 737, οἶος Ἀτρειδῶν δίχα. Perhaps Soph. had in his mind Il. 22, 500, Ἀστύναξ, δε πρὶν μὲν εἰπὶ ἐπὶ γούνασι πατρὸς Μυελὸν οἶον ἔδεσκε καὶ οἶων πίονα δημόν.

1465. τῶνδ'. Should it not rather be τῶδ'?

1466. αἶν μοι μέλ. (infin. as 466), after the reasons, points back to the request προσθέσθαι μέριμναν.

1467. ἀπόκλαύσασθαι, weep our fill together.

1469. γονῆ γενν., *ingenita nobilitate conspicuus*, opposed to the φύς ἀφ' ᾧ οὐ χρῆν, 1184. Cf. φύσει πεφυκώς, υἱὸς γόνφ γεγυνώς, and on 65. Phil. 79.

1471. Œdipus, made aware of his daughters' presence by their sobs, asks first in surprise, What may I say to this? Cf. Trach. 862, and τί φῶ; Œd. C. 316. Then confirmed in his conjecture, λέγω τι; do I hit the truth?

1472. The masculine, as El. 977. Œd. C. 1676.

1477. I knew the pleasure thou tookest of old, even as thou hast it now in thy daughters. As the MSS. vary between ἧς εἶχες, ἦν εἶχε, ἦν εἶχες and ἦ σ' εἶχεν (so Laur. A. pr. seems to have had it), some have written ἦ σ' εἶχει, or ἧς εἶχει. But the γυνῶναι cannot possibly refer to 1466 ff. Rather one would conjecture ἦ or ὥς σ' εἶχεν.

1478. ἀλλά, so—then, Æsch. Cho. 1059, Ἄλλ' εὐτυχοῖης καὶ σ' ἐποπτεύων πρόφρων θεὸς φυλάσσοι καιρίοισι συμφοραῖς.—τῆςδε τῆς ὁδοῦ, ἧς ἐπεμψας τὰς κόρας, for this escort. El. 163. The genit. as Œd. C. 1565 f. Eur. Alc. 1046, πολλῶν μόχθων ἠλθε χεῖρας εἰς ἐμάς.

1481. εἰς, Elmsley, instead of ὡς, which is said only of persons, but see Trach. 365.—τὰς ἐμάς, apposition to τὰς ἀδ., is strongly emphatic.

1482. These hands have put in this plight (εἰργάσαντο) the once bright eyes of the father that begat you, thus to look upon you.

1484. δε reverts to τὰς ἀδελφὰς χ.—οὔθ' ὄρ. οὔθ' ἴστ., neither seeing (the misfortune of becoming husband to his own mother),

nor seeking it there, but in Corinth. At the same time οὐχ ὁρῶν points with irony to the time when he δίδορκε κοῦκ ἔβλεπεν ἴν' ἦν κακοῦ, 413.

1486. *πρὸς βλ. γὰρ οὐ σθ.*, i. e., for I cannot look the love and pity which else the eye should express. Cf. Eur. Phoen. 1449 ff.

1488 ff. Comp. the description of the orphans Il. 22, 490 ff.—*πρὸς ἄνθρ.*, at the hands of, in intercourse with mankind. In *πρὸς* there is a reference to the bitter experience which awaits his daughters.

1490. *κεκλαυμένοι*, all in tears. Æsch. Cho. 454, 727.

1491. *ἀντὶ τῆς ἀπὸ θεωρίας τέρψεως*, Schol.

1493. *τίς οὗτος ἔσται, τίς παρ.*, more animated form, instead of *τίς ἔσται οὗτος, ὃς παρ.*, or *τίς ἔσται τοιοῦτος, ὥστε παραρρήψαι*; Theoc. 16, 13, *τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλασεῖ*;—*παραρρ. λαμβ.* the Scholl. explain by *συζεύξει*, who will connect (with himself) such *ὄνειδη*? More correctly after the analogy of *παραβάλλεσθαι, παρακινδυνεύειν, ἀναρρίπτειν (κίνδυνον)*, who will hazard the bold cast of talking to him such disgrace? Cf. 1323, *ὑπομένεις κηδεῶν*.

1494 f. According to the usual reading, *ἃ τοῖς ἐμοῖς γον.* Œdipus says, looking forward to the time when his daughters shall be marriageable, which to my parents (Laius and Jocasta), and the parents of you twain (me and Joc.), will ever be a mischief. Cf. 1500. Instead of this thought, which is any thing but clear, it is plain from what follows, where Œdipus unfolds the infamy which has lighted upon him and Jocasta, and will also be cast upon their daughters, that he can here be speaking only of the shame of the parents as cleaving to the children. If the extended use of the third personal pronoun *έός* for the first and second person, which is found especially in the later Epics, could be confidently ascribed to Sophocles, I should read with Bothe *τοῖς έοῖς (ὑμετέροις, σφωϊτέροις)*. I have therefore given *τοῖσδε τοῖς γον.* The article at the end of the verse, to be closely connected with *γονεῦσι* in the recitation, as Œd. C. 352. Phil. 263. Ant. 404.

1496 ff. Cf. on 791 ff.

1498. *έκ τῶν ἴσων, έκ τῆς ἀρούρας τῆς αὐτῆς*.

1502. So Antigone herself, with the ingenuous simplicity of ancient manners, bewails her virginity. Ant. 810 ff. 867 ff.

1503. The *παρακελευσματικὸν ἀλλά*, pathetically put after the vocative, as Œd. C. 237, 1407. Hom. Il. 6, 429, and passim.

1506. *δύ' ὄντε*, emphatically, for Œdipus, though not dead, reckons himself as good as dead.

1506. *έγγενεῖς*, apposition to *σφέ*, them who are indeed by birth akin to thee: this, to excite Creon's compassion by the pointed collocation with *πτωχὰς ἄν.* Similarly Eur. Heracl. 224, *σοὶ τόδ' αἰσχροῦν, κέετας, ἀλήτας συγγενεῖς ἔλκεσθαι βίᾱ*. As in similar descriptions it is a favourite practice to string together three predicates, e. g. Hom. *ἀφρήτωρ, ἀθέμιστος, ἀνέστιος*, Soph. *ὦν ἄπαις τε καὶ γύναιξ κἀνέστιος*, it has been proposed with comparison of Trach. 299 f. to read *έγγενεῖς*, or *έκστεγεῖς*—which would only spoil the passage.

1508. *τηλικάσδε, μικράς*, Schol.—*ὧδε* connect with *έρ. πάντων*.

1510. *σῆ ψ. χερσί*, in token of granting the prayer. Eur. Med. 21, *ἀνακαλεῖ δεξιᾶς πίστιν μεγίστην*. Phil. 810. Œd. C. 1632.

1512. The MSS. *καιρός ἀεὶ ζῆν, τοῦ βίου*. According to Dindorf's emendation *Œd.* says with allusion to 1451 ff., but as it is, wish ye this for me, that I may live where the state of things permits, but for yourselves, that ye may find your life better than I.

1516. *Œd. C.* 1102, *τῷ τεκόντι πᾶν φίλον*. Pind. *σὺν δ' ἀνάγκῃ πᾶν καλόν*.

1517. *ἐφ' οἷς*, under what condition.—*καὶ τότ' εἶσ. κλ.*, *Æsch.* Sept. 243, *λέγοις ἂν ὡς τάχιστα, καὶ τάχ' εἴσομαι*. Plautus Pseud. 2, 2, 62, *Scin quid orem Syre?* Ps. *Sciam, si dixeris*. Cf. *Œd. C.* 888.

1518. *Œdipus* still comes back to his wish, cf. 1436 ff.

1519 But as for the gods, to them especially am I most hateful (1345), so that thou wilt surely do their pleasure in casting me out. With *ἦκω* cf. 1358. Creon, entering into *Œdipus's* thought, says, In that case truly thou shalt soon have thy wish.

1520. Creon has already, 569, spoken it as his maxim, *ἐφ' οἷς μὴ φρονῶ σιγᾶν φιλῶ*.

1522 f. Wish not to prevail in every thing; for, where thou hast prevailed, the advantage has not faithfully followed thee through life. Wealth and good fortune are often represented as *ἐπέται* or *εταῖροι* of men.

1524 ff. Connect *λεύσσετε, εἰς ὅσον κλύδωνα Οἶδ.* ὅδε ἐλήλυθεν, *δς*

1525 f. The violent contrast between the former glory and the present wretchedness is exhibited under three points of view. *Œdipus* was the wisest of men (8), then the bravest and mightiest (40), lastly, a man just and upright, not spoiled by his good fortune. Cf. 380 ff.

1526. Connect *δς οὐκ ἦν ἐπιβλέπων τις ζήλῳ καὶ τύχαις πολιτῶν*. The ancients make *φθόνος* a prominent characteristic of the tyrants. Herod. 3, 80, *φθονεῖ τοῖσι ἀρίστοισι*. Hence also Pindar, Pyth. 3, 71, extols Hiero as *πραῦς ἀστοῖς, οὐ φθονέων ἀγαθοῖς*. Then *ζῆλος* means enviable prosperity (*ζηλωτὸς βίος*), as Aj. 503, *οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει*. The correct way of taking the passage is shown by the explicative *καὶ τύχαις*. But as *ἐπιβλέπειν* in the sense to look askance, enviously at any thing, *invidere*, is otherwise unknown, the correction proposed by Ellendt is worth considering: *ὅστις οὐ ζήλῳ πολ. ταῖς τύχαις ἐπιβλέπων*. Dindorf rejects the whole verse.

1528 ff. Connect *ὥστε μηδένα θνητὸν ὄντα ὀλβίζειν (χρῆ) ἐπισκοποῦντα ἰδεῖν* (giving heed to see, waiting to learn by experience) *τὴν τελ. ἡμ., πρὶν ἂν* ff. Solon's apophthegm (Herod. 1, 32, *σκοπεῖν χρῆ παντὸς χρήματος τὴν τελευτὴν κῆ ἀποβήσεται πολλοῖσι γὰρ δὴ ὑποδέξας ὀλβον ὁ θεὸς προβρίζους ἀνέτρεψεν*), a λόγος ἀρχαῖος Trach. 1, is very often repeated by Sophocles himself, as it is by other poets. *Æsch. Ag.* 937 ff., *ὀλβίσαι δὲ χρῆ Βίον τελευτήσαντ' ἐν εὐεστοῖ φίλῳ*. Cf. on *Œd. C.* 1720.

METRES OF THE LYRICAL PARTS.

PARODOS.

Στροφή α' 151—166.

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 — / u — u / u —
 / u — u u — u u — u u — u u — —
 — u u — u u — —
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 / u u — u u — — / u u — u u — u u — —
 / u u — u u — u u — u u — u u — —

Στροφή β' 167—189.

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 / u u — u u — u u — u u
 — / u u — u u — u u — —
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Στροφή γ' 190—215.

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FIRST STASIMON.

Στροφή α' 464—482.

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 — † ∪ ∪ — ∪ ≍

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 — † ∪ ∪ — —
 † ∪ ∪ — —

Στροφή β' 483—511.

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 † ∪ ∪ — † ∪ ∪ — † ∪ ∪ — † ∪ ∪ —
 ∪ ∪ † — ∪ ∪ † — ∪ ∪ † — ∪ ∪ †
 ∪ ∪ † — ∪ ∪ †

5 — † ∪ ∪ — † ∪ ∪ — † ∪ ∪ — † ∪ ∪ — † ∪ ∪ — —
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 ∪ ∪ † ∪ ∪ — † ∪ ∪ —

KOMMATION.

Στροφή α' 650—659. 679—688.

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 ∪ † ∪ — ≍ † ∪ —
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5 $\begin{array}{l} - \acute{\cup} - - \acute{\cup} - \cup \acute{\cup} - \\ \cup \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \\ \cup \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \acute{\cup} \end{array}$

Στροφή β' 660—667. 690—697.

5 $\begin{array}{l} - \overset{x}{\cup} - \acute{\cup} - \cup - \cup - \cup \cong \\ - \cup \cup \cup \cup \cup \cup \cup \cong \\ \cup \acute{\cup} \acute{\cup} \cup \acute{\cup} \cup \acute{\cup} \cup \acute{\cup} \\ \acute{\cup} - \acute{\cup} - \acute{\cup} \cong \\ \cup \overset{x}{\cup} - \acute{\cup} - \cup - \cup \cong \end{array}$

SECOND STASIMON.

Στροφή α' 863—881.

5 $\begin{array}{l} - \acute{\cup} - \acute{\cup} - \cup \acute{\cup} - - \acute{\cup} - - \acute{\cup} - - \acute{\cup} - - \\ \acute{\cup} - \cup - - \\ - \cup \cup \acute{\cup} \cup - \\ \cup \cup \cup \cup - \acute{\cup} - \cup - \cong \\ \cup \acute{\cup} \cup \acute{\cup} - - \acute{\cup} \cup \cup - \cup \cong \\ \cup \acute{\cup} - \cup \acute{\cup} \cup - \acute{\cup} \cup - \acute{\cup} - \\ \cup \cup \acute{\cup} - \acute{\cup} \cup \acute{\cup} \acute{\cup} - \acute{\cup} - \end{array}$

Στροφή β' 882—910.

5 $\begin{array}{l} \acute{\cup} \cup \cup \acute{\cup} \cup - \cup \acute{\cup} \cup - \cup \acute{\cup} \cup - \\ \cup \acute{\cup} \cup \cup - \cup - \cup \acute{\cup} \cup - \cup - \cup - \\ \cup \acute{\cup} \cup \cup - \cup - \cup \\ \acute{\cup} \cup - \cup - \cup - \\ \cup \acute{\cup} \cup - \cup \acute{\cup} \cup - \cup - \\ \cong \acute{\cup} \cup - \cup \cup \cup \cup - \cup - \\ \cup \cup \cup \cup - \acute{\cup} \cup - - \acute{\cup} \cup - \\ \acute{\cup} \cup - - \acute{\cup} \cup - - \\ 10 \acute{\cup} \cup - - \acute{\cup} \cup - - \acute{\cup} \cup - \cup \acute{\cup} \cup - - \end{array}$

HYPORCHEMA (instead of the Third Stasimon) 1086—1109.

1090 $\begin{array}{l} \text{⌊} \cup \cup - \text{⌊} \cup - \cup \text{⌊} \cup - - \text{⌊} \cup \cong \\ \text{⌊} \cup \cup - \cup \cup - - \text{⌊} \cup - - \text{⌊} \cup - \cong \text{⌊} \cup \cup \\ \text{⌊} \cup - - \text{⌊} \cup \cup - \cup \cup - - \text{⌊} \cup - \\ \text{⌊} \cup - - \text{⌊} \cup - - \\ \text{⌊} \cup - - \text{⌊} \cup - - \text{⌊} \cup \cup - \cup \cup - \cup \text{⌊} \cup - \cup - - \\ \cup \text{⌊} \cup \cup - \cup - \cup \text{⌊} \cup - \text{⌊} - \end{array}$

FOURTH STASIMON.

Στροφή α' 1186—1203.

5 $\begin{array}{l} \cup \text{⌊} \cup \cup - \cup - \\ \times - \text{⌊} \cup \cup - \cup - \times - \text{⌊} \cup \cup - - \\ - \text{⌊} \cup \cup - \cup \cong \\ \times - \text{⌊} \cup \cup - \cup \cong \\ \times \cup \text{⌊} \cup \cup - \cup - \\ \times - \text{⌊} \cup \cup - - \\ \times - \text{⌊} \cup \cup - \cup - \\ \times - \text{⌊} \cup \cup - \cup - \times \cup \text{⌊} \cup \cup - \cup - \\ - \text{⌊} \cup \cup - - \end{array}$

Στροφή β' 1204—1222.

5 $\begin{array}{l} \cup \text{⌊} \cup - \text{⌊} \cup - \cup - \cup \cong \\ \cup \text{⌊} \text{⌊} \cup \cup - \cup - \cup - \\ \cup \text{⌊} \cup - \cup \text{⌊} \cup - \\ \times - \text{⌊} \cup - \cup - \cup - \\ \text{⌊} \cup - \cup \cong \\ \text{⌊} \cup - \cup \cong \\ \text{⌊} \cup - \cup \cong \\ \cup \cup \text{⌊} \cup - \cup - \\ \text{⌊} \cup \cup - \cup - \cup - \text{⌊} \cup \cup - \cup - \cup - \\ 10 \text{⌊} \cup \cup - \text{⌊} \cup - \cup - \cup \end{array}$

Ἄπὸ σκηνηῆς. Στροφὴ α' 1313—1315. 1322—1324.

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Στροφὴ β' 1329—1346. 1349—1366.

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υ ᾠ † υ †

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10 υ ᾠ † υ † — ᾠ † υ †

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— ᾠ † υ †

APPENDIX.

LIST OF RARER WORDS AND EXPRESSIONS.

11 στέργειν	300 νωμᾶν	597 αικάλλειν
28 ἐλαύνειν (<i>agitate</i>)	318 διώλεσα (<i>oblitus sum</i>)	698 ἀρκτέον (= <i>rendum est</i>)
105 οὐπω (<i>haudquam</i>)	336 ἀτελεύτητος	668 προσάψει (<i>intransitive</i>)
120 ἐξευρεῖν	382 φυλάσσεσθαι	673 στυγνός (<i>actively</i>)
148 ἐξαγγέλλεσθαι	394 διειπεῖν (<i>distincte enarrare</i>)	685 προπονεῖσθαι
153 ἐκτείνειν	480 ἀπονοσφίζειν	709 ἔχον = ἐχόμενον
205 ἐνδατεῖσθαι	496 θάνατοι (<i>violent death</i>)	750 βαιός
227 ὑπεξελών		
260 ὁμόσπορος		

(2) What is the proper meaning of θαάζειν? How comes it to be used in the sense θαάσσειν? (33) συμφοραὶ βίου. (34) δαιμόνων συναλλαγαί. (44) τὰς συμφορὰς τῶν βουλευμάτων: in what sense ζώσας? (49) μεμνώμεθα, how formed? Why not μεμνώμεθα? (52) ὄρνιθι αἰσίψ. (93) πλέον φέρω, *pluris facio*, cf. 498. (107) Explain τινάς. (175) ἄλλον ἄλλῃ προσίδοις ἄν. (184) ἀκτὰ βώμιος. (203) Explain the epithet λύκειος. (287) ἐν ἀργοῖς ἐπραξάμην. (316) τέλη λυεῖ = λυσιτελεῖ. (570) εὖ φρονῶν, *well-advised*.

779 δεῖπνα (<i>epulae</i>)	1088 ἀπείρατος (<i>inexpertus</i>)	1446 προστρέπεσθαι
846 οἰόζωνος		1467 ἀποκλαύσασθαι
902 ἀρμόσει (<i>intrans.</i>)	1225 ἐγγενῶς	1490 κεκλανμέναι
908 ἐξαιρεῖν	1314 ἀπότροπον	(<i>all in tears</i>)

(790) προῦφάνη λέγων. (795) ἄστροις ἐκμετρεῖσθαι, explain. (808) Explain the genitive after παραστείχοντα. (883) ὑπέροπτα πορεύεσθαι. (892) θυμῶν βέλη, explain. (930) παντελής δάμαρ. (977) ὅπως δύναιτό τις, why not ἄν? (1063) Explain ἐκ τρίτης μητρὸς τριδουλος. (1131) μνήμης ὑπο (*per memoriam*). (1136) ἀνὴρ ὅδε, of third person, cf. 1160. (1218) ὡς περιάλλα. (1220) ἐκ στομάτων. (1296) προσέκυρσα, why with dative? (1358) φονεὺς ἦλθον. (1365) πρεσβύτερον κακοῦ κακόν. (1400) τοῦμόν αἶμα πατρός. (1503) ἀλλά, pathetically after the vocative.

THE END.

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